

**SELL YOUR  
AVERAGE  
FILMS HARD!**

## Publix Opinion

The Official Voice of Publix

**ALIBIS WONT  
HELP YOUR  
BOX OFFICE!**

Vol. III

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No. 59

# MIGHTY COIN-PRODUCT TO ZOOM PUBLIX BOX-OFFICE ACTIVITY

## TAMPERING WITH PARAMOUNT TRAILERS BARRED IN PUBLIX

In order to assure uniform effectiveness in trailers on Paramount pictures, strict orders have been issued by Mr. Sam Katz that no theatre manager, advertising man or any one else in Publix after they have been approved by Home Office authorities.

This edict was issued by Mr. Katz after it became known to him that trailers had been shown in the field in which local editing had absolutely spoiled any value the trailer originally had, from a view-point of selling the coming attraction.

"Division managers should curb the tendency prevalent in many theatre managers and advertising men to edit anything that comes into their hands," said Mr. Katz. "In the case of Paramount trailers, they are prepared by expert advertising minds. Every trailer is seen and approved by both Paramount and Publix advertising departments before they are released to the field. These departments do not rely solely upon their own opinions, but base their final decisions upon the practical, showmanly experience of many Home Office executives. The trailers of Paramount are put together with the best material available. Any tampering with the trailer in the field, cannot help but mar its selling effectiveness.

"It has been brought to my attention that, in several instances, local editing has completely spoiled the selling value of Paramount trailers. Often the individual whims and fancies of a theatre manager or advertising man will dictate these changes, to the detriment of the coming attraction the trailer is supposed to sell. In the final analysis, it all comes down to a matter of judgment—the

(Continued on Page Two)

### NOTICE!

In line with the economy movement recently instituted at the Home Office and throughout the circuit generally, Publix Opinion will be published every two weeks instead of every week as heretofore. The next edition will appear on November 14.

### UNIT SHOWS NOW PLAY 26 WEEKS

The present route of unit shows include 26 weeks playing time with three weeks layoff. The schedule is New Haven, Boston, New York, Brooklyn, Jersey City, Newark, Philadelphia, (layoff), Montreal, Toronto, Buffalo, Pittsburgh, Toledo, Detroit, Indianapolis, St. Louis, Chicago—three weeks, Minneapolis, (layoff), Los Angeles, San Francisco, (layoff), Denver, Dallas, San Antonio, Houston and New Orleans.

A special show is scheduled for Buffalo, Nov. 14 and 21. "Birds Of A Feather" opens at the Capitol, Montreal, Nov. 24, coming from Philadelphia after layoff. "Jewels" opens at Imperial, Toronto, Nov. 21, coming from Pittsburgh after layoff. Special Partington unit opens in Los Angeles, Oct. 31, then to San Francisco, Denver, etc.

## MR. KATZ NEW PRESIDENT OF N.V.A.

Mr. Sam Katz has accepted the presidency of the National Variety Artists, (N.V.A.), tendered him by the board of directors of the organization at a recent meeting in New York.

One of his first steps in his new official capacity was to visit the N.V.A. tubercular sanitarium at Saranac Lake, N. Y., together with Hiram S. Brown, Harry M. Warner, Nicholas M. Schenk, members of the board of directors, and Will Hays, J. J. Murdock and Pat Casey. The purpose of the trip

(Continued on Page Two)

## No Local Ad Contracts To Be Signed Without O.K. From Home Office Authorities

Qualifying it as one of the most encumbering obstacles in effecting necessary economies, particularly in advertising, Mr. Sam Katz has strictly forbidden the local signing of contracts without proper authorization from the Home Office.

### HOUSE MANAGER UPHELD BY JURY

An important lawsuit, establishing the theatre manager's right to protect his patrons and employees from abuse provided he uses reasonable measures to do so, is reported by Austin Keough, head of Publix Legal Department. The suit, brought by a man named Kelly against Dent Theatres, Inc., was dismissed because Kelly's conduct had been decidedly objectionable and the actions of the theatre manager were judged reasonable.

"This suit shows," said Mr. Keough, "that a fair-minded jury will not allow a plaintiff to capitalize his own misconduct and recover damages on some theory that he is immune from discipline. On the other hand, the case must not be misread as a justification for any use of force by theatre employees in dealing with patrons."

In a memorandum recently sent by him to all division and district managers, Mr. Katz declared that these unauthorized contracts will not be recognized by the Home Office and that men signing them may have to pay for the services involved out of their own pockets.

"One of the most difficult situations that presents itself to us in effecting economies, particularly in regard to advertising," said Mr. Katz, "is the fact that we are confronted by long term contracts for material and services we are not able to cancel.

"Managers, and some district managers, are still signing contracts, without consulting the home office, for various advertising items. Vendors of ad displays high pressure the managers

(Continued on Page Two)

## MR. KATZ OPTIMISTIC ABOUT FUTURE AS RESULT OF NEW PRODUCT FROM ALL STUDIOS

With the loose ends of Publix theatre operation definitely and effectively tightened, and the entire circuit now functioning at maximum efficiency, Mr. Sam Katz sees a clear indication of booming box-office activity in the powerful broadsides of real money product to be released from all studios within the next few months.

## SELL AVERAGE FILMS HARD; ALIBIS OUT!

Greater pressure in selling, particularly behind average and below average pictures, instead of alibis, is the remedy prescribed by Mr. John Balaban for those operations which are hit by unemployment and other anti-box-office conditions.

"In all my years in show business," said Mr. Balaban, "I have found a number of theatre managers ready to pin any sluff-off in business to an alibi. It is not difficult now in several spots to find alibis, due to the unemployment situation. However, the fact that good attractions still do good grosses in these afflicted spots convinces me that people will still attend our theatres as usual, but we must resort to stronger selling measures than heretofore.

"There are times when it is not difficult to determine who is or who is not the creative mind. Sitting here in New York, I see by the figures coming in from all over the country that, every day, some outstanding manager, by resorting to unusual selling methods on ordinary attractions, brings in good grosses to the theatre.

"I am convinced that there is absolutely no ground for pessimism in our business, no matter how bad the local unemployment situation or other adverse conditions are. As long as figures indicate that pictures of better than average quality do as much business in afflicted spots as they did in more favorable times, it shows that people will go to see pictures provided they can be made attractive enough for them. Consequently, every one should concentrate upon creating ways and means to improve grosses on average and below average pictures, of which there are so many, by more powerful selling measures. As Mr. Katz pointed out in a past issue of Publix Opinion, (Week of Oct. 4, 1929, page 1—Ed.) the success or failure of our average attractions means success or failure in this business."

In a letter addressed to all theatre, city, district and division managers, division directors and Home Office department heads, Mr. Katz expressed his sincere appreciation of the hearty co-operation extended by everyone in putting the cost reconstruction program into effect. He struck a cheerful note of optimism for the future on the basis of the extraordinary alignment of new product and urged every one in Publix to spread this well-founded optimism and enthusiasm throughout their respective organizations.

The text of Mr. Katz' letter is as follows:

"For the past five months you have been driven hard toward correcting the cost situation in your theatre. This has been carried on throughout the United States, and I am very happy and proud of the showing that has been made by all of the men who make up Publix.

"The boys in the home office—the division directors, the division bookers, the division advertising men, the district managers, the maintenance department boys, the accounting department boys, and every department in the company—have put their shoulders to the wheel during this period and made a remarkable showing in

(Continued on Page Two)

### MOROCCO!

"Morocco," previewed Monday by home office executives, rocked them with its dramatic power, its tremendous box-office possibilities. Marlene Dietrich unquestionably assumes a place among the brightest stars of Hollywood; Gary Cooper, Adolphe Menjou, Francis McDonald, Ulrich Haupt, Eve Southern, Paul Porcasi and the rest of the superb cast achieve unforgettable characterizations.

Read on page 2 what Mr. Sam Dembow, Jr., and critics who saw it in Los Angeles think of this fresh masterpiece of Josef von Sternberg. "Morocco" is in the money!

### A FRAUD!

Managers are urged not only to be on the look-out themselves but to warn local business men against a person who, signing the name of J. J. Sherwin, is passing checks bearing the Paramount Pictures trade-mark against the Security-First National Bank of Hollywood, California. Paramount states that there is no such bank, that it never authorized such checks, and that it has no employee or agent by the name of J. J. Sherwin. (These checks are reproduced on page 6.)

Several of these bad checks have appeared in New England, and Home Office executives believe Sherwin is working his way westward across the country.



## NEW PRODUCT PROMISES BOX OFFICE BOOM

(Continued from Page One)  
tightening up the loose ends of our business.

"Apparently our judgment was right, because business, as you know, with some exceptions, has been considerably off. One of the principal reasons, however, that business has been off has been that during this past six or eight weeks, when we normally look forward to big pictures, the producing companies have been in a slump and haven't delivered any real knock-out, sensational hits.

"For the first time in six months now I see a real ray of hope, and that is in the product that is on its way. I want to enumerate some of the pictures that are being released in November and December. They are as follows:

### PARAMOUNT

**LAUGHTER** (Nancy Carroll — Fredric March)  
**MOROCCO** (Gary Cooper—Marlene Dietrich)  
**TOM SAWYER** (Jackie Coogan)  
**FEET FIRST** (Harold Lloyd)  
**THE RIGHT TO LOVE** (Ruth Chatterton)  
**DEBILIT** (George Bancroft)  
**NEW MORALS** (William Powell)

### UNITED ARTISTS

**HELL'S ANGELS**

### RADIO PICTURES

**AMOS 'N ANDY**

### FOX

**THE BIG TRAIL**  
**JUST IMAGINE**  
**LIGHTNIN'** (Will Rogers)

### METRO-GOLDWYN-MAYER

**THE WAR NURSE**  
**DARK STAR** (Marie Dressler)  
**INSPIRATION** (Greta Garbo)

"I am sure that just this group of pictures, which certainly does not include all of the possibilities, ought to give us all a real note of enthusiasm and optimism.

"I regret very much my inability to go to your theatre and talk with you personally so that I might pass on to you first hand some of the enthusiasm I genuinely feel with the coming of the above mentioned product.

"I know that it is honestly going to provide the tonic that we have all needed in this business.

"I would not have dared write this letter to you until just now, because I wanted to make certain that every dollar of controllable cost was well in hand before I permitted myself to get enthusiastic and let our costs run away with us again. Now that I feel this has been drilled into you and you have made such a fine contribution to it, I take the liberty of asking you to work up among your theatre staff all possible enthusiasm, based on this coming product.

"Our experience has shown that with product like that mentioned above, as well as a decided improvement in all other pictures which I have not mentioned, we do not need to spend one dollar more for advertising or exploitation than we are now spending, because as soon as the public 'smells' these pictures, and with the proper enthusiasm from you and your staff, you can make the same amount of money you are now spending tell a whole of a big, enthusiastic, optimistic story for this product.

"Letter writing, at the best, is difficult, and, as I said above, I would give a lot if I could get on a train now and visit every theatre and get across what I really believe.

"Let me assure you again of my appreciation of your efforts, and with all best wishes, I am,

Very truly yours,  
**SAM KATZ**

## NOTICE!

Because of the great hit made by Stuart Erwin in the role of "Axel" in "Sweetie," there has been a tendency throughout the field to bill the popular Paramount player in his subsequent pictures as "Stuart (Axel) Erwin." Inasmuch as "Sweetie" is now a year old, and as there might be some danger of retarding Erwin's future development by having that restrictive nick-name stick to him, all theatre managers and advertising men are instructed not to use the "Axel" in advertising Erwin. Only his correct name, "Stuart Erwin," must be used.

A. M. Botsford.

## MR. SHAUER IS BACK AT DESK

Mr. Emil E. Shauer, Director of the Foreign Department, is back at his desk in New York after returning from Battle Creek, Michigan, where he fully recovered from his recent indisposition.

Mr. Shauer has been in Battle Creek since his departure from the Coast five weeks ago. His return to New York City was welcomed by his host of well-wishers in the organization.



E. E. Shauer

## MR. KATZ BANS LOCAL EDITING OF TRAILERS

(Continued from Page One)

judgment of the local theatre man against that of Home Office experts. In such a case, the interests of our theatres and of Paramount pictures would be better served if the final decision on trailers were dictated by the more experienced and expert judgment of Home Office advertising officials than by the sometimes fanciful whims of individual theatre managers or advertising men.

"This should in no wise be interpreted as an attempt to curb the originality and resourcefulness of either the theatre manager or advertising man. There is plenty of scope in the successful operation of their theatres for the extensive use and development of these important qualities. However, where it is a matter of information not generally available in the field, and greater experience, as in the case of the preparation of trailers, the material should be used as it is, without any changes.

"For that reason, I want it distinctly understood that the cutting and rearrangement of trailers will henceforth not be tolerated in Publix. Division and district managers must see to it that this order is rigorously carried out in their respective territories."

## Home Office Must Okay Ad Contracts

(Continued from Page One)

and district managers and put over the sale, by contract, of material that may look very good but is entirely unnecessary for the proper operation of our theatres.

"Please advise everybody concerned, therefore, that no manager, district or division manager is permitted to sign any contract whatsoever, for any advertising material, without an O.K. from either Mr. Botsford or Mr. Stewart, who will, of course, consult with the division director on the matter before giving an O.K.

"There has been too much of this promiscuous signing of little contracts. I refer to the difficulty we are now having with Ad Sign contracts, curtain contracts, Theatre Ad Mat Service, American Display Co., street railway card showings, the Kimble System and a score of other advertising display materials that we can well afford to do without.

"Please be advised of my opinion that any manager, district or division manager who signs such a contract will have to pay for the service out of his own pocket at the time the theatre wishes to get out of the contract, unless the contract is specifically okayed by the advertising department in New York."

## LECTURE TOUR TO AID BYRD PICTURE

Houses that have booked 'With Byrd at the South Pole' for return engagements should start contacting now to tie-up with the Byrd lecture tour, which is under the management of the James B. Pond Bureau.

It will be easy to plant feature stories, shots from the picture, etc., concurrently with the talks by Rear Admiral Byrd, whose itinerary follows:

### November

3—Buffalo, N. Y., Buffalo Consistory; 4—Canton, Ohio, City Auditorium; 5—Cleveland, Ohio, Cleveland Auditorium; 6—Youngstown, Ohio, Stambaugh Auditorium; 7—Wheeling, W. Va., Capitol Theatre; 8—Athens, Ohio, Memorial Auditorium; 10—Ann Arbor, Mich., Hill Auditorium; 11—Chicago, Ill., Orchestra Hall; 13—Kansas City, Mo., Convention Hall; 14—St. Louis, Mo., Odeon; 15—Evansville, Ind., Coliseum; 16—Chicago, Ill., Civic Opera House; 17—Grand Rapids, Mich., Armory; 18—Chicago, Ill., Orchestra Hall; 19—Appleton, Wis., Appleton College Chapel; 21—St. Paul, Minn., St. Paul Auditorium; 22—Duluth, Minn., Duluth Armory; 24—Omaha, Nebraska, City Auditorium; 25—Sioux Falls, S. D., Municipal Auditorium; 28—Kohler, Wis., Kohler Recreation Hall.

### December

1—Rockford, Ill., Coronado Theatre; 2—Milwaukee, Wis., Milwaukee Auditorium; 3—Chicago, Ill., Orchestra Hall; 4—Morgan Park, Ill., Morgan Park High School; 5—Terre Haute, Ind., Teachers Coll. Gymnasium; 6—Columbus, Ohio, Memorial Hall; 7—Cincinnati, Ohio, Music Hall; 8—Delaware, Ohio, Gray Chapel; 9—Kalamazoo, Mich., High School; 11—Oberlin, Ohio, Finney Chapel; 12—Sandusky, Ohio, Sandusky High School; 13—Detroit, Mich.

## "MOROCCO" ROCKS HOME OFFICE!

Home office preview-veterans reached for superlatives and found none adequate to describe "Morocco," screened at the Astor Theatre last Monday. It held them breathless with its stirring, moving story. When it finished, the spontaneous, sustained applause reached passersby on Broadway and stopped them in their tracks!

"An unforgettable star in an unforgettable picture!" said Mr. Sam Dembow, Jr. "Marlene Dietrich reaches the top of Paramount's bright firmament in one performance. Words can't do justice to this flaming romance, to its splendid cast, its sensuous background—moulded by Josef von Sternberg's artistry and sure showmanship into a picture which will get nothing but raves from critics and patrons alike.

"This is a picture to strain the capacity of every theatre lucky enough to play it! Gary Cooper and Adolphe Menjou, as well as Miss Dietrich, make histrionic history. 'Morocco' will wring the heart of every woman—and every man—who sees it. When first-showing audiences leave your theatre, the box-office rush will be on!"

Comments of other home office executives could fill this issue of Publix Opinion! Critics, too, are talking—here's what four of them said after a preview in Los Angeles. Read them—and reap!

### Los Angeles Record

"Hollywood has a new and very great star—Marlene Dietrich. Last night the Ritz Theatre had a preview of 'MOROCCO'... A blasé public has seldom—if ever—been so warm in its praise for a newcomer. Both men and women openly voiced their approval of von Sternberg's discovery...

"Marlene Dietrich is a rare actress. By that we mean she possesses a mysterious 'something' which might be called charm, or to be more modern, 'it.' Personally, we honestly believe Miss Dietrich has more than the ordinary 'it'—something much finer, far more deep in feeling. Something real!"

"The finish of the story will undoubtedly cause much comment... It is reason for much argument from the movie fans, and after all, when the audience goes out fighting and buzzing among themselves for their various points, THEATRICAL TRADITION PROVES THE SUBJECT OF QUESTION HAS HIT QUALITIES. AND SUCH IS THE CASE WITH 'MOROCCO'...

"Josef von Sternberg has made a great picture in 'MOROCCO,' and he has discovered a very great actress in Marlene Dietrich!"

### Screen Play Secrets

"We prophesy that Marlene Dietrich will be the sensation of the screen. The picture rises from the ranks of good productions to the heights of ONE OF THE BEST OF ALL TIMES entirely upon her performance..."

"Josef von Sternberg... has managed to make an almost one-actor picture move with rapidity and rhythm that defies a dull moment. Gary Cooper is the hero, and does an almost perfect piece of work."

"UNDER NO CIRCUMSTANCES FAIL TO SEE IT."

### Motion Picture News

"There's a new name going up in lights on theatre marquees from one end of the country to the other. Marlene Dietrich makes an American debut in 'MOROCCO' that will be hailed with superlatives which have not been used since Garbo swept them off their feet in 'Ibenez' 'The Torrent!'

"...Von Sternberg has embellished this tale with top-notch production values... 'MOROCCO' WILL MAKE A STRONG BID FOR POSITION ON THE 'BEST TEN' LISTS AT THE END OF THE YEAR..."

### Film Spectator

"... 'MOROCCO' is a pulsing, moving drama of a great romance that will awaken the enthusiasm of the most blasé audience. Von Sternberg was helped by some superb performances, but he is entitled to some of the credit, as his sympathetic direction was an inspiration to his players. He presents his dramatic climaxes without flourishes, building easily but swiftly, and without any detours, to the culminating point of each sequence..."

" 'Morocco' will establish Marlene Dietrich with American audiences. Her performance is faultless. Miss Dietrich has a tender quality, a warmly human side, a frankness that gives no suggestion of mystery that cloaks something we would like to know about her... Gary Cooper never before gave a performance that matches, for sincerity, conviction and dramatic effectiveness, that which he contributes to this picture... Adolphe Menjou plays a man of the world in that easy, graceful and talented manner that gave him a unique place in pictures..."

## MR. SAM KATZ NEW N.V.A. HEAD

(Continued from Page One)

was to allow the managers of N.V.A. to obtain first hand information regarding what is done for the tubercular vaudeville artists at Saranac.

As an immediate result of the visit, funds were made available for the support and maintenance of that institution. Pat Casey was empowered to procure an amount as required up to \$250,000. The managers advised Casey that by the time the initial appropriation is consumed, permanent means will be found to provide regularly for the income needed for the maintenance of N.V.A.

Plans for a spring drive are already being formulated. The exact details will be worked out in forthcoming meetings of the N.V.A. heads.

## Month's Attractions On Football Schedule

Selling his entire month's attractions to thousands of football fans more than repaid Manager Sidney Smith for the expense of printing the schedule of the Pittston, Pa., high school team.

The front portion of the program was devoted to listing of the games, while the reverse side carried the American Theatre's attractions. Following copy also appeared on front:

"Keep this as a reminder of 2 important schedules, Pittston High School and coming attractions at the American Theatre."

## File Them!

The Purchasing Department has received many requests for binders in which to keep managers' copies of Forms No. 1401-A and 2400.

Binders will not be supplied for these two forms, as they should be filed away in a folder. An Acco Fastener can be used for this purpose.

J. H. ELDER



# JUVENILE CAMPAIGN SHOWS RESULTS

## DIVISION SEES GRATIFYING JUMP IN CHILD PATRONAGE

With five months of intensive campaigning for juvenile attendance chalked up in the Publix-Great States Division, carried out along the lines suggested in the manual issued by Division Publicity Director Madeline Woods, theatres in Illinois and Indiana are showing concrete results in bringing children back to the theatre.

Interchange of ideas between towns in the division has continued since publication of Miss Woods' manual in Publix Opinion of June 6th, and successful activity is being duplicated by other theatres.

A number of specific campaigns have been instituted in various situations, by Miss Woods in conjunction with the local managers, and these have proven more than successful.

In Marion, Ind., a children's "Whoopee Club" was originated. Manager H. C. Sullivan of the Paramount Theatre obtained the cooperation of Blumenthal's, leading department store, which paid one-half the cost of 1 inch buttons reading "Paramount-Blumenthal Whoopee Club."

### Store Advertises

Store called attention to organization of the club in newspaper advertising, and consistently plugs weekly meetings with the co-op ads. It also furnishes prizes which are awarded from time to time at the Saturday matinees.

Buttons are numbered, and each week lucky numbers are posted in the lobby, entitling children with corresponding numbers to free admission. Numbered buttons serve other purposes, as well, in distribution of prize packages, boxes of candy, etc., each week.

In launching the club, schools were visited daily for more than two weeks, and dodgers handed out. These entitled each child to a "Whoopee" button when presented at the initial matinee.

In inaugurating any similar children's club, Miss Woods suggests having the initial club matinee coincide with the first showing of a serial. In Marion, the club got off to a great start in showing the first episode of the Rin Tin Tin serial, "The Lone Defender."

### Other Cities

Joliet, Muncie, Kokomo and several other cities have already started clubs, Joliet by distributing school programs at the beginning of the school year.

Kokomo has been having candy matinees, and is now giving away a pony, with cart and harness. Children, and adults accompanied by children, receive chances on the pony at all performances. A trailer urges children to bring parents or other adults, and thus get an additional ticket on the big prize. Manager Foster Norton is working industriously on putting his club across, with excellent results.

Manager William C. Exton at the Rivoli, Muncie, has his club in full swing, using the numbered buttons. Manager J. R. Wheeler of the State in South Bend is doing the same thing.

### Kids Like Buttons

Price obtained by Miss Woods on these buttons, which make a big hit with youngsters, is \$19 per thousand, printed in red on white. In the one inch size, they make a good ad for the theatre. In nearly all instances a local newspaper or merchant has paid half of the cost of buttons. Buttons have been found preferable to cards, since children are prone to lose cards, and, in addition, in wearing buttons the children are a walking ballyhoo for the theatre.

In a number of towns, bicycles and other more pretentious prizes have been promoted and given away to holders of lucky numbers, for which tickets have been given away several weeks in advance.

In Marion, Sullivan has a profit-

cost of buttons for your club.

"Stunts such as balloon blowing contests, harmonica contests, pot parades, doll exhibits and manual training displays can all be worked out as activities of your club."

"To get publicity and lend importance to the children's club, you might have the secretary of the Chamber of Commerce, or some other prominent man, address the youngsters on Safety First, or some similar subject. Be sure the address is not too long, and that it has a touch to humor, to amuse as well as instruct the children."

"As suggested in our original manual, why not get the schools and the public library to work with you, sending in a story teller for a few minutes before the regular performance? This could be a weekly event, and the children who wish to hear the stories may come early."

### Feature Football Coach

"Another Saturday," she suggests, "before the regular performance, advertise the presence of the High School coach, who will talk about football or basketball."

Boys can come early to be in on this."

Stunt worked in Marion, at almost no cost, Miss Woods states, is the "Golden Circle" idea. A local photographer, at no cost to the theatre, visited the schools, selecting one each week and making group pictures of the pupils. Each week, one picture is run on the screen, with two or three heads of children circled in white. Once so circled are entitled to a prize. Parents, as well as children, have proved anxious to see the school photos on the screen, and curious to learn who the prize-winners will be.

Prizes are promoted. Only cost is 75 cents for a photostal and about \$1.50 for the footage and initial trailer. The short one-card trailer, telling the children to look closely and see if they are in the golden circle, is run from week to week, adding a new photo each time.

### Pictures Must Please

"We know, of course," Miss Woods says, "that no matter what effort we expend, or what special

attractions we advertise as part of the children's club activities, we cannot get the children into the theatre in any large numbers unless the picture appeals to them."

"For this reason it is well, where there is more than one theatre in a town, to have the children's club known as the Publix Club, or something of that sort, so that the matinee can be held at any one of the theatres."

Thus, in Peoria, if the Madison Theatre's picture is not especially attractive to children, the Saturday event is held at the Rialto or the Palace.

"Where there is only one theatre available, the problem is more difficult. In most instances, however, the pictures we show are not particularly unsuited to children. In rare instances, when we are offering 'Little Accident' or 'Common Clay,' or something of that type, every effort is made to play the attraction the first half of the week. When the booking department cannot arrange the schedule in this way, the children's matinee is a special performance, run in the morning."

### Special Show

"For this special show, the serial, cartoon, shorts, etc., are used, and if possible a full length feature, if it can be obtained at a very low cost. If this is done, great effort should be expended to induce children to attend, thus justifying the labor and cost involved."

"Once we get the children into the theatre habit again, we want them to come to Publix theatres. The day we have a picture which does not appeal to them, that day they are going to the opposition. Switching of the club event to another Publix house in town, or the special morning matinee stunt, are the only ways to keep them Publix patrons."

## GETTING THE KIDS BACK

"Tom Sawyer" will be brought to the attention of millions when the ad reproduced below appears in the November 15, 1930, issue of "The Saturday Evening Post." Contact local news dealers, etc., for tie-ups and the like. NOW! This advertisement will

also appear in the following publications in Dec.: Photoplay, Picture Play, Screen Book, Screenland, Motion Picture Classic, Screen Play Secrets, Film Fun and Screen Play Romances.

THE SATURDAY EVENING POST

20

November 15, 1930

## Fun for everyone from 6 to 60!

You enjoyed Tom Sawyer and his gang when you read of them as a kid—you laugh even more uproariously when you read about them now. But when you actually meet them on the Paramount screen you'll love them more than ever before—you'll laugh as you've never laughed yet!

**MITZI GREEN**  
The lovable, laughable imp of the screen as Becky Thatcher

**MARK TWAIN**  
Mark Twain, whose stories of these adventures have made his fame immortal.

**TOM SAWYER**

SEE and hear them pay Tom to let them whitewash the fence! Follow Huck, Tom and Joe to the island where they played pirate while the town thought they'd been drowned—and then see them attend their own funeral! Listen to Tom "get engaged" to Becky Thatcher. Played by America's most famous juvenile actors—real kids, all of them—and produced by the greatest picture organization in the world, "Tom Sawyer" is a picture everybody should see. It will be a treat for children—and for you too! If it's a Paramount Picture it's the best show in town!

**JACKIE COOGAN**  
Hear the most famous boy in the world in his first talking picture—and his ideal part as Tom himself

**JUNIOR DURKIN**  
Bringing to life that freckled, mischievous, irresistible Huckleberry Finn

Directed by John Cromwell

**Paramount Pictures**  
PARAMOUNT PUBLIX CORP., ADOLPH ZUKOR, PRES.

## SILLS' EPILOGUE STIRS AUDIENCE

Milton Silks' last picture, "The Sea Wolf," afforded Manager Walter Feist of the St. Paul Tower theatre an opportunity to demonstrate a genuine touch of showmanship.

Instead of using the ordinary ending to the feature, a roller trailer was substituted. This roller read "The play is ended... the book of life is closed for Milton Silks... but always in the hearts of the multitudes of his friends and admirers will be affection and respect for his red-blooded manhood and gratitude for his great service to his fellowmen." The curtain was closed, the front darkened and a 33 1/3 record played taps during this short intermission, which created much favorable comment.

## ARLEN IN NEW WESTERN

Richard Arlen will star in "Stampede," an adventure story of Wild West life after the Civil War. The screen adaptation will be made from the popular novel by Emerson Hough, author of "The Covered Wagon."

## OH, MY GOSH!!

A Division Director tells Publix Opinion that he had to remind one of his ex-managers last week to remove the "cool" copy on the theatre front, in October, in a town where snow had already fallen.

The manager, however, got into quick action, and went his chief two better. He removed the "cool" sign cut from his daily newspaper ads, and cut out the "refrigeration" trailer, which had been overlooked by the division chief. It didn't save his job, however.



# DAILY PLUGS IN FREE RADIO BROADCAST

The radio has become such an important factor in the sales attack of L. J. Ludwig's northwest division that the Twin City theatres are being plugged daily over all four of the radio stations located in St. Paul and Minneapolis.

Powerful WCCO of the Columbia broadcasting chain follows the weekly Tuesday evening broadcast of the Paramount Publick hour with a local announcement to the effect that "Paramount pictures are featured in the Twin Cities at the Minnesota, Century and State theatres in Minneapolis and at the Paramount and Riviera theatres in St. Paul."

On Wednesday evenings, Stan Malotte of the Minnesota theatre is featured in an hour's organ broadcast over the same station. The following night, starting at 8:30 P. M., a half-hour's studio program is put on the air through the same station, under the direction of Lou Breese, master of ceremonies at the theatre.

All of the WCCO hookups are entirely free of charge to the theatre, and the programs are so carefully arranged that they are bringing in as many as 1,500 replies per broadcast.

This station works hand-in-hand with the Publix theatres, never failing to cooperate 100 per cent on civic broadcasts as well as local announcements following national hours, and has assigned its ace announcer, Al Sheehan, to the exclusive handling of all Publix programs.

St. Paul's noted station, KSTP, broadcasts a 150-word announcement daily during the supper hour covering the activities of local Publix theatres, while the Paramount theatre goes on the air over the same station every Friday evening with an organ broadcast at no charge to the theatre.

The two smaller stations in the Twin Cities, WREM and WDG, are making daily announcements of Publix downtown theatres' attractions in return for guest tickets, and they are gradually working into tieups that formerly had to be sold to newspapers or passed up.

## Patrons Select Photo For Ad Reproduction

A lobby stunt, worked in advance of playdate, reacted very favorably in publicizing "Holiday," at the Waco Theatre, Waco, Texas.

Fourteen 8x10 stills, all numbered, were placed on a large bulletin board, with request by Manager J. P. Harrison that patrons choose most appealing one, for reproduction in Sunday's ad. Girl in attendance registered suggestions offered by patrons. Much word-of-mouth comment resulted.

## Fredric March Opposite Colbert In Her Latest

Claudette Colbert's initial screen vehicle, following her return from a globe-encircling trip, will be an original story by Austin Parker, tentatively titled "Strictly Business." Fredric March will play the leading masculine role.

## FORWARD SLUGS

All slugs accumulated in candy machines must be mailed in small packages or strong, sealed envelopes to the Home Office Candy Sales Department at the end of each month.

As a reminder, the percentage of profit from these candy sales to the theatre is 35 percent of the actual net cash collected after the slugs have been subtracted.

# SHORT REVIEWS OF SHORT FEATURES

By BURT KELLY

General Director, Short Subject Department

## PARAMOUNT

**"BY APPOINTMENT,"** with Richy Craig, Jr., (10 min.) Story: It is New Year's Eve and the boy is discovered on a street corner waiting for the girl to show up. At last she arrives, all ready to be taken to supper. She expects the Ritz but he leads her into the Automat; this regardless of the fact that they are both in evening dress. The girl calls him a cheap skate but he goes into a long story to prove that he isn't, and ties her up with his arguments, for which she has no answers ready. During the argument he gives her a ham sandwich and takes the chicken salad for himself. He has an answer for this one too. Disgusted, she is about to leave, when he breaks down and confesses that he is broke, has lost his job, and has been trying to bluff it through. Closes with a gag about them going up to her house for a real meal. Criticism: Smart snappy dialogue, handled easily and put over effectively. Should get plenty of laughs and excellent reaction. Booking-Routining: Excellent for use with features such as "Whoopie" or other musical comedies which would not go well with a scenic or travelogue. Can also be used effectively as comedy relief on a dramatic program. Would routine immediately ahead of feature. If feature is of the dramatic type other shorts should be musical.

Exploitation Notes: An excellent chance to capitalize on the Automat and the interest it holds for those who have heard about it, but have never seen it. Scene in Automat shows them dropping nickels in the slots for sandwiches, coffee, salad, etcetera.

**"SKY SCRAPING,"** Talkartoon (6 min.) Synopsis: Opens with the pup wearily going to his work on the construction of a new building. From then on the rivets fly and are knocked into place by some birds with long beaks; bricklayers carry their hods up endless ladders and walk about the steel girders with perfect unconcern, and the skyscraper grows amazingly and is built right through the moon. At last the five o'clock whistle blows and everyone scampers to the subway. The pup is in the lead and runs home much faster than he came to work. The popular "Happy Days Are Here Again" figures prominently in the musical score, and, of course, all the building is done in time to the music.

Criticism: First rate cartoon with several new wrinkles. Booking-Routining: Can be used to liven up any program and should be given good position in program.

Exploitation Notes: Deserves mention. In all copy plug the trademark "Paramount Talkartoon." If you will notice, this series is different from any other cartoon series on the market, in that each subject has a definite little story-idea behind it. During the season a press story might be gotten out about Max Fleischer's humorous conception of ordinary occupations. For instance, sailors are caricatured in BARNACLE BILL. In GRAND UPROAR the opera comes in for a little joshing, and in this subject he pokes his sly finger at the building trades.

**"CAMERA TRAILS,"** Robert Bruce Scenic (7 min.) Synopsis: Opens with a movie company on location. During a halt in the picture, one of the cameramen converses with another and tells him he is sorry he left his last job as cameraman for a scenic outfit. As he describes the interesting shots he has taken we see them. Shots are varied, and we are shown snow capped mountains, tropical beaches, mountain brooks and many others equally as picturesque. Subject closes as the director interrupts the cameramen's chat and they resume shooting the picture.

Criticism: Subject is rich in beauty and is nicely held together with the thread of a story.

Booking-Routining: Ideal for use with farce comedy type of feature. When so used other shorts should be musical. In such a program would spot musical act first, this subject second and feature third.

Exploitation Notes: Interest might be aroused by playing on the fact that the subject discloses what the cameraman of a travelogue company thinks of the job.

**"THE FATAL CARD,"** with Willie and Eugene Howard (10½ min.) Story: Four survivors of a shipwreck are discovered afloat on a raft. As they have only one biscuit and one drink of water, the captain informs them that it will be necessary for three of them to sacrifice themselves in order that one may live. They decide to cut the cards, the high man to be the one to live. The cards are cut three times and each time the winner is so overjoyed with winning that in jumping about for joy he falls overboard. In the end Willie is the only one left. To his surprise, however, he discovers that the biscuit has gone overboard with the captain, and in his excitement he kicks the barrel of water over. As he is about to give up hope he sees something in the distance and hails it. It turns out to be a taxi cab which pulls up alongside the raft. Criticism: Amusing black-out type of skit.

Booking-Routining: Can be used on any program where act of this type is required. Would be effective if used as opening act of front show and followed by musical short. Close in quickly after taxi pull up to aid blackout effect.

Exploitation Notes: Willie and Eugene Howard are of course well known vaudeville and revue headliners. This subject was a sketch used in a former edition of the "Scandals."

**"JUST A PAL,"** with Minor Watson (10 min.) Story: Domestic comedy. Watson is cast as the husband and at opening is seen in front of his house meeting an old friend. He tells the friend about the beauties of married life and asks him to stay to dinner. The friend accepts and Watson enters the house and tells his wife. She refuses to have his pal for dinner, and moreover, she gives Watson a lecture on his failure as an ideal husband. Returning outside he discovers that the friend is about to get married. Watson tries to discourage the marriage and gives the boy some inside facts on married life. The younger man cannot be discouraged, however, and tells Watson his idea of married life. The wife overhears their conversation and comes out, welcomes the boy and puts on her hat and leaves Watson. Watson smiles but says "She'll be back."

Criticism: Well done skit of the domestic type. Booking-Routining: Would avoid using with features using marital quarrels. Subject lends itself well for use as opening act of front show and could be followed with musical act or cartoon. On short programs it could be used immediately ahead of feature.

Exploitation Notes: Minor Watson is a well known Broadway actor. Was the featured player in Belasco's "A Wise Child," last year.

**"LA SHNAPS, INC.,"** with Smith and Dale (16 min.) Story: After

not seeing each other for years Shtrudel and Schnaps meet in the latter's dressmaking establishment. Learning that Shtrudel is rich and still a bachelor, Schnaps induces him to forego a pleasant evening with one of the attractive models of the shop, and instead visit his home and meet his niece, Miriam, whom he praises to the skies. Miriam turns out to be a terrible disappointment, even to Shtrudel (who was skeptical to begin with), as she is cross-eyed and stutters and is a little deaf. Shtrudel also learns that she has been married before and that she has a child. Sensing the fact that Miriam has more than one child, Shtrudel opens the door to the next room and a roomful of children fall across the threshold. Criticism: Smith and Dale's well-known, rapid-fire, dialect chatter put this one across nicely. Should be sure-fire. Booking-Routining: Dialect comedians, so avoid using with other subjects using dialect; otherwise can be used with anything. Excellent for comedy relief on dramatic program. Would routine immediately ahead of feature.

Exploitation Notes: Joseph Smith and Charles Dale are well known through the country through their vaudeville work with the Avon Comedy Four. They have been with several Broadway revues and were lately starred in "Mendel Inc." Their last Paramount short was "Accidents Will Happen."

## WARNER BROTHERS

**"THE BARD OF BROADWAY,"** with Walter Winchell, Madge Evans (12 min.) Story: Several girls in an exclusive school are expelled for using Winchell's slangue when reciting their lessons. In order to meet Winchell, who they think may be able to help them, they visit a night club. They meet Winchell but he hides his identity under an assumed name. The club is raided and they are all brought to the police station. There Winchell discloses who he is and gets the girls off. As they are leaving, the school mistress is brought in. Winchell makes her promise that she will take the girls back in the school or he will tell about her in his scandal column. At opening Winchell is seen broadcasting, telling about Broadway and some of its scandals.

Criticism: Subject is hooked together merely to exploit Winchell which it does very well, and accordingly will prove interesting to those who are familiar with this newspaperman.

Booking-Routining: Because subject lacks real laughs would use with a light comedy feature. Would routine as second act of three act front show and follow with a good cartoon subject.

Exploitation Notes: If the local paper carries Winchell's column it should be a comparatively simple matter to arrange an excellent tie up. If Winchell is popular locally, subject should be plugged in ads, lights, lobby, and outdoor showing as an added attraction. An effective lobby card could be made using a background of clippings from his column. A "language" contest might also prove effective.

**"THANK YOU DOCTOR"** (11½ min.) Story: Idea undoubtedly conceived from an expose of a "racket" that was printed in one of the newspapers. A woman thief selects a valuable necklace and instructs the jeweler to send it to her uncle for approval. Her uncle, she tells them, is the head doctor of a sanitarium for the mentally unbalanced. Later calling on the doctor the woman tells him that her brother is out of his mind and has an obsession that a necklace has been stolen from him and that she is having her brother come to see the doctor that day. When the messenger arrives, the woman takes the necklace and the messenger is treated as a "nut" by the doctor and his nurse. At the close a detective intervenes and clears up the situation.

Criticism: A novel idea, excellently done and packed with laughs. Plot entirely plausible.

Booking-Routining: Would avoid using with underworld or crook features. Should be given good position in the program. Would go well as number two on three act front show followed by good cartoon and preceded by musical subject.

Exploitation Notes: Can be plugged as a humorous expose of a new "racket."

**"THE STILL ALARM,"** with Clifton Webb, Fred Allen (11½ min.) Story: This is a picturization of the best remembered comedy skit of "THE LITTLE SHOW," the intimate musical comedy hit of last year. Subject is in the nature of a satire and has to do with two guests in a room of a hotel that is on fire. The bell boy calmly informs them that the entire lower part of the building is on fire and the guests nonchalantly begin packing to leave. Two firemen are announced and are asked to come in. They enter calmly and the four of them discuss the fire. One of the firemen is a violinist and shows his ability by playing for them while the fire rages.

Criticism: The sketch on the stage used to "wow" them and the subject has been faithfully pictured. Idea is extremely funny.

Booking-Routining: Will undoubtedly appeal to the better type audiences. Can be used safely with anything. Would use as number two on a three act front show, preceded by a musical subject and followed by a cartoon.

Exploitation Notes: "THE LITTLE SHOW," with Fred Allen and Clifton Webb, has received a lot of publicity from its New York run. Subject should be tied in with this and should be given good mention.

## UNIVERSAL

**"GOING TO BLAZES,"** with George Sidney, Charlie Murray (19 min.) Story: Sidney and Murray mind the firehouse so the boys can go to the Fireman's Picnic. An alarm comes in and in attempting to get the apparatus together they push the fire wagon out on the street, where it runs through the hotel opposite, setting the hotel on fire. The balance of the subject has to do with their attempts to rescue the attractive widow who is trapped on the top floor. These attempts are both clever and funny and land the boys in plenty of trouble. The widow is finally rescued but not by them. The next morning in explaining to the firemen how it all happened, Sidney demonstrates by pushing the engine. It rolls out on the street, crashes into the hotel and starts the whole thing over again.

Criticism: Excellent comedy. Full of action and laughs. Booking-Routining: Necessary to avoid using with "Soup To Nuts," account comedy fire scenes in that subject. Otherwise can be used on any program needing strong action comedy. Routine immediately ahead of feature. Short preceding it should be musical.

Exploitation Notes: Subject should be given plenty of mention with the names of Sidney and Murray prominent. Copy can mention them as amateur firemen "Going To Blazes."



## SELLING "SEA LEGS"

By RUSSELL HOLMAN  
Advertising Manager, Paramount Pictures  
(Not For Publication)

The Jack Oakie chin and grin hit the high seas of hilarity again in "Sea Legs." The result will settle no world problems but it will provide audiences with an hour of fast-paced, belly-bouncing laughter. Jack is supported by dark-eyed, dimple-dented Lillian Roth, barrel-voiced Eugene Pallette, quince-visaged Charlie Sellen and a load of other lads and lassies who know their comedy onions and don't use them to bring tears. And Harry Green.

Oakie, you'll recall, enlisted with Paramount as a gob in Clara Bow's "The Fleet's In," in the role of the garrulous, grinning, girl-grabbing Searchlight Doyle. He was supposed to be a heavy but he turned out to be the comedy find of the year. From there to stardom was just an over-night leap for America's Joy Friend. The Great Oakie Mirth Invasion, under a full head of scream, landed with yelling effect upon a hundred million funny bones. The Oakie cheek made the nation weak—with laughter.

Now Jack's donned his wide pants and flat hat and middy blouse and signed up for another hitch in the Navee. Again he romps on a battleship till the turrets titter. Again he's Searchlight Doyle, the freshest gob that ever fought for the freedom of the seize. Only this time he's in the Sainte Cassette Navy, where skippers take their beautiful daughters to sea with them, goats roam the gangways and shore leave is like a night in a Sultan's harem.

The plot is nutty, nautical and nice. George Marion, Jr., Hollywood's playboy of the polysyllables, funny fashioner of "Sweetie," "Let's Go Native" and such, saved his pet gags and subtitles for the one. The side-splitting verbiage he sticks in Happy Jack's nimble tongue and in written form on the screen assaults the risibilities like merry machine-gun fire. Gene Pallette is Jack's sea-going buddy. Harry Green is a choke-and-suite lawyer—he chokes with the intricacies of the Sainte Cassette language as he starts suits. There's a pie-tossing battle in a bakery between the U. S. Navy and the Sainte Cassette Navy that will make Mack Sennett, father of pastry-hurlers, cuss himself as a piker.

"Sea Legs"—the title suggests Oakie and gals and that's what you should play up in your art work.

Copy: Joy, ahoy! Sailor Jack Oakie's coming ashore with a sea-bag full of fun. Be on the dock when he rolls in on his "Sea Legs"... MILLIONAIRE SAILOR NEARLY WRECKS NAVY! Throws the Admiral Overboard and Wins the Captain's Daughter... His name was Doyle and he was broke. He posed as O'Brien, a millionaire. And he lived the life of Riley as the freshest gob in the Navy... Join the Navy with Oakie and see the girls... Jack Oakie, Gene Pallette and Harry Green—three sea-going mirthkateers.

## Club Women Aid Juvenile Campaign

Redford Theatre, suburban Detroit house, is rapidly becoming a juvenile stand-by in the community as a result of activity of Manager Joe Smouse.

Smouse has the complete cooperation of Redford's Consolidated Women's Clubs in his efforts, with individual members assisting in every way.

Special matinees are known as "Birthday Organ Frolics." Children who have had birthdays during the week are presented with a cake at the Saturday matinees, through a bakery tie-up. Tie-ups with Kresge's and ice cream manufacturers are in the offing.

Kids themselves participate in the juvenile programs, those with exceptional talent performing on the stage, accompanied by the organist.

Redford Exchange Club recently effected a tie-up with the Detroit Street Railways whereby children from three orphanages were furnished with free transportation to the theatre for a special show.

## Tip From Bound Volume Earns Useful Co-op Ad

Recollection of the fact that Bebe Daniels and Ben Lyon were recently married, plus hasty consultation of the bound volume of Publix Opinion, gained a 20-inch co-op ad for Manager Milton A. Schosberg of the Hippodrome, Pottsville, Pa., on "Alias French Gertie."

Ad was a classified tie-up on the "This Popular Young Couple Were Just Married" theme, often reproduced in back issues of Publix Opinion.

## Frank Jenks Opens As N. Y. Paramount M. C.

Frank Jenks opened an engagement as Master of Ceremonies with the New York Paramount Stage Band on Friday, October 24th.

Booking of Jenks as M. C. at the Paramount Theatre is for a period of twelve weeks.

## OPEN FULL WEEK

Tivoli Theatre, Gary, Ind., went from Saturday and Sunday opening to a full week policy, on October 12th.

## SHADOWS OF COMING EVENTS IN PARAMOUNT PICTURES

Ernest Vajda has been signed to write an original story to be directed by Ernst Lubitsch.

Fred Kohler has been assigned to a featured role in "Fighting Caravans."

Lily Damita will appear in "Fighting Caravans" as leading woman to Gary Cooper.

Rouben Mamoulian, noted Theatre Guild director, has been engaged to direct one production.

Lothar Mendes has been engaged as director of Paramount pictures.

Smith & Dale, popular comedy team, have been employed to appear in their stage farce, "Mendel, Inc." and probably a few others.

"Beau Lover"—the motion picture and dialogue rights to this original story by Carman Dee Barnes have been secured.

Josef von Sternburg has written "Dishonored," original story, with motion picture and dialogue rights going to Paramount.

Noted Authors, Samson Raphaelson and Sam Mintz, have been engaged as Paramount writers.

"Unfit to Print"—motion picture and dialogue rights on this original story by Oliver H. P. Garrett have been secured.

Herman J. Mankiewicz' original story, "The Big Shot," with motion picture and dialogue rights, has been secured by Paramount.

"The Woman Spy"—motion picture and dialogue rights have been secured on this original story by Martin Brown.

## LLOYD PICTURE USES 60 MILES OF FILM

Sixty miles of film were used to produce "Feet First," the Harold Lloyd laughfest that will be shown at the Theatre, for ..... days starting ..... For every foot of film that appears in this thrill sensation, nearly forty feet of film had to pass through the many cameras that photographed this production.

Although there have been other pictures in which a greater amount of raw stock has been used, the film footage figures on "Feet First" indicate immediately the care which Mr. Lloyd devotes to his screen productions. "Feet First" will be released by Paramount Public Corporation in approximately 9,000 feet, which is what Lloyd pictures have been averaging for the past few years.

The sixty miles of negative film, reduced to 342,259 feet, were consumed by seven cameras during the seven months of actual production. The difficulty of the action and the necessity for repeated retaking of scenes accounts for the huge gross of film footage.

During the trip to Honolulu and return on the Matson Liner, Malolo, more than six miles of film was used in photographing scenes aboard ship. The greatest use of film was made in the thrill scenes where extra cameras had to be employed in order to catch Lloyd's performance from all angles. It is difficult to know which angle, in thrill sequences, will look best on the screen until it is actually shown in the projection room.

## Tie-up With Art School Plugs M. C.

More than 600 amateur sketches of Lou Breese, sensational M. C. of the Minnesota Theatre, Minneapolis, poured in as a result of a drawing contest tie-up effected with a local art school by Advertising Director Cliff Gill and his assistant, Hale Cavanaugh.

School provided a \$185 course in drawing as first prize, and backed the contest up with a series of 3 column 8 inch ads in each of the three Minneapolis dailies. Theatre added \$50 in cash prizes and a number of guest tickets. Ads, which featured Breese, were worth far more than the theatre's expenditure.

Contest went over with such a bang that each of the papers also went for publicity stories and art, ranging all the way from quarter to full columns.

All sketches were compiled in a giant scrapbook and displayed in the Minnesota lobby. Art school featured the contest in their booth at the Minnesota State Fair, giving Division Manager L. J. Ludwig's ace theatre a smash break before hundreds of thousands of people from four states.

## Breaks Precedent In Banner Street Cars

A tie-up with Asheville, N. C., street car officials, the first of its kind consummated in that town, brought productive results to the box-office of the Plaza, for the showing of "The Dawn Patrol." Manager F. LaBar secured permission to place pennants on the poles of all street cars, copy reading: "Ride the Street Cars" and on the other side "Plaza—Dawn Patrol—Starting Saturday."

## SELLING "TOM SAWYER"

By RUSSELL HOLMAN  
Advertising Manager, Paramount Pictures  
(Not For Publication)

That the studio has made the finest picture out of "Tom Sawyer" that could possibly be made was the unanimous verdict of everybody in the home office who caught it at a special showing at the Astor Theatre the other day.

The Hollywood Spectator says: "A grand story for kids of all ages to enjoy. The little boys and girls will love it; the big boys and girls will love it still more. In fact, there's a grave danger that the adults will crowd the youngsters out of the theatre. They'll have to bring back the morning shows to take care of the kids. The screen story retains all the humor, joy and pathos that go to make up the trials and happiness of the young. Real kid talk; smooth, natural conversation. The direction is done with the hand of a master. The actors are perfect. The photography is grand. The whole picture is so good that, as you leave the theatre, you are already planning when to see it again."

And the Motion Picture News: "Note 'Tom Sawyer' on the book-ing sheets and prepare to brace the walls—they're going to bulge. This production brought the strongest applause of any preview in months at a favorite Glendale, Cal., theatre. Jackie Coogan is nothing short of amazing. The 'kid' will regain his old following and augment it with many more. He shows promise of becoming one of the outstanding stars of the talking screen. He does a grand job. Junior Durkin handles Huck Finn in a fine manner. Mitzl Green is an adorable Becky. She is bound to gain many new friends by her work."

We're not suppressing any reviews; these are the only two that have been published so far. And they're great, aren't they?

You're going to be surprised at the number of adults and kids that have a warm spot in their hearts for "Tom Sawyer" already and are going to flock to your theatre when you show it. This type of audience should be cultivated strongly. It's the kind of a picture that calls for you to use your mailing list and get the better element in town, including the women's clubs, school teachers, etc., interested. They'll send plenty of people to see it. There isn't a thing to offend in the picture. You'll build a lot of good will for your house.

Having handled the "naturals" among your prospective customers in this manner, my hope would be to devote the rest of your efforts to getting in the regular fans upon whom, after all, a big gross on this show depends.

Aside from the well known title and the reputation of the book, you have these show business angles to sell:

Jackie Coogan—first appearance of the most famous and beloved kid in the world in talking pictures. Entice them to come and see what Jackie looks like now and sounds like. Point out that he's grown into a very handsome, manly boy and his voice adds plenty to his attractiveness.

Mitzl Green—the most mischievous and adorable little girl on the screen. Mitzl has worked up a tremendous following. She steals every picture in which she appears. Managers report a nation-wide yen for this kid.

Junior Durkin, who scored such a triumph supporting Janet Beecher in the stage hit, "Courage," last year, is Huck Finn. Lucien Littlefield, comedy wow of Fox's "High Society Blues" and other pictures, is the schoolmaster.

Copy: Come and see Jackie Coogan and Mitzl Green all tangled up in that sweetest of all life's adventures—puppy love... And you wrote on my slate, "I love you, Joe"—only this time the boy's name is Jackie—yes, adorable Jackie Coogan, all grown up and everything—and the girl is the sweetest, naughtiest miss in the movies—curly-headed Mitzl Green... The biggest stars of the screen have tried to tame Mitzl and failed—now come and see that big little man, Jackie Coogan, succeed. And Jackie's handsome enough to make even Mitzl's big sisters feel all warm inside... When you see this picture you won't be able to conceive of any other Tom Sawyer than big, blue-eyed Jackie Coogan or any sweeter Becky Thatcher than sweet Mitzl Green, who wrote on her slate, "I love you."

More copy: Not a musty classic but a joyous, delightful motion picture entertainment radiant with life and fun, tingling with thrills and excitement, vibrant with your never-to-be-forgotten youth... Make me a boy and girl again just for tonight—"Tom Sawyer" does it gloriously... Remember when you drew a line in the dirt with your bare toe and said to the other feller, "Step over that and I'll knock your block off"? Remember when you played adventurer on a raft? Remember the ole swimmin' hole? Remember all those glorious, care-free days of childhood when the pretty girl down the street let you carry her books and a lickin' in the woodshed was life's greatest tragedy? You won't have to dig in your memory for them—they're all in "Tom Sawyer," the picture that recaptures youth.

Still more copy: Don't see it because you "ought" to see it. See it because it's the most delightful show in town... Swagging, mischievous, lovable Tom Sawyer wants you to whitewash the fence with him, run away from home on a raft, get the shock of your life in a graveyard at midnight, feel the pangs of first love, trap a killer and find a fortune in a deep, dark cave... Youth's in our blood and we're off—off to a land where trouble's a myth and a boy's wild dreams come true.

Let's reward Mr. Lasky for a swell show by reaping beaucoup dough!

## THIS WILL HELP YOU!

Reproduced here is the Philco 24-sheet on "Tom Sawyer," to amplify the campaigns of theatre managers on Paramount's first juvenile-smash of the new season. Tie-in with the elaborate sales plans of Philco dealers on this highly attractive little radio set

## TWO GREAT LITTLE STARS!

MITZI GREEN  
TOM SAWYER  
a Paramount picture



PHILCO  
BABY GRAND  
CONSOLE RADIO  
\$69.50



# NEW CHEVALIER PICTURE A HIT IN MIAMI

Pre-release campaign of Manager James H. McKoy of the Olympia, Miami, on Chevalier's "Playboy of Paris," put the picture over to the accompaniment of rousing business. A "proxy visit" of Chevalier to Miami featured the campaign.

McKoy's sales angles included Chevalier himself, the Parisian twist, the strong supporting cast, and Chevalier's past song hits. These were carried in newspaper advertising, and amplified by a strong publicity barrage. Cuts of Chevalier featured Sunday movie layouts. Feature stories were carried in both Sunday papers, plus daily readers for a week in advance and another still of the star on opening day in the News.

"Proxy visit" tie-up with the News was the high spot of McKoy's publicity and exploitation effort. Paper carried stories for three days in advance of the arrival of "Chevalier," and met him on arrival with reporters and cameras. Contest offered prizes of \$10, \$5 and \$2.50 gold pieces for the best itineraries submitted for the star.

"Chevalier" Tours City

Accompanied by two prominent and attractive young women, the Chevalier cut-out toured the city in accordance with the winning itinerary, and was solemnly presented to the Mayor as cameras clicked. Tie-up with the Cord automobile dealer furnished a car.

Some of the news stories by which the theatre profited as a result of this stunt are reproduced on this page.

Chevalier cut-out mounted on an 8 foot straw hat of beaver board, also pictured on this page, was spotted in the Olympia's lobby in advance of opening, then moved to a prominent department store window, where it centered a straw hat display.

Front Treatment

Front of the Olympia was treated to resemble a French cafe. Sidewalk was covered from building to curb with a muslin awning painted with red stripes, carrying the picture title on the ends and "Cafe de Paris" on the front. Along the curb and next to the box-office McKoy spotted iron chairs and tables obtained from the patio of the Coral Gables Country Club. At one of the inner tables a cut-out of Chevalier was spotted as a waiter. Large

**BIG STRAW!**

This eight-foot straw hat of beaver board, centered by a cut-out of Chevalier, starred in the lobby of the Olympia, Miami, prior to opening of "Playboy of Paris." Hat was moved from side to side by means of a motor mounted in the rear. On opening day, Manager James H. McKoy moved it to a corner window in Miami's biggest department store, where it centered a straw hat display. They wear 'em the year round in Florida.



## Feet First!

Three different and distinctive inserts on Harold Lloyd in "Feet First," currently appearing in trade papers, are being supplied in quantities to exchanges, advises Russell Holman. Get them! They'll make excellent advance posters and co-operative display material.

# RADIO SHOW IS SUCCESSFULLY HANDLED

Radio show recently conducted by Manager C. T. Perrin at the Paramount, Cheyenne, Wyoming, furnishes such a striking example of such an event in which the theatre manager was NOT exploited by the dealer that it is described here in detail. Tie-up was with both of Cheyenne's Philco dealers, who are entirely satisfied with results of the show and the manner in which arrangements were perfected and carried out.

Dealers exhibited all Philco models on the Paramount mezzanine, winding up the week by giving one away to one of Perrin's patrons. The two firms bore all expenses in connection with the show, including the cost of a trailer one week in advance which announced the "Radio Show" but in no way advertised Philco, 3,000 rotos, and usual dealer newspaper advertising, devoted for the week to the theatre.

Chances, one to a patron, were printed by the dealers, at no cost to the theatre.

A "giant" Philco transported from Denver, with a phonograph model inside, played records of hit songs in Perrin's current attraction, as a ballyhoo.

No attempt was made during the week to sell radios, the dealers being satisfied with the prospect list secured when "chances" were filled in by patrons.

Total cost of the show to each dealer, excluding the cost of the radio given away, was \$100; to the theatre, nothing at all. Receipts for the week were \$200 above average, with ordinary attractions.

**Film Shadows In Pictures Eliminated**

After months of experimentation, the Hollywood "ghost" has been annihilated by electrical experts at the Paramount studios. The "ghost" is the shadow caused by the reflection of filaments from the globe into the mirror of incandescent lights.

The new process was pronounced successful after a test held on the set where Ruth Chatterton's starring vehicle, "The Right to Love," is being filmed.

Because of the ghostly shadows, the rays of the incandescent lights, heretofore, have been trained on players at an angle that eliminated almost half their power.

The new discovery will permit the lights to be turned upon objects to their full capacity, thus completing another step in the technical process of talking pictures.

**Sea Display In Lobby Exploits Current Show**

An unusual lobby display was one of the stunts used by Manager Paul Short to exploit "The Sea God" at the Tampa Theatre, Tampa, Fla.

Various kinds of deep sea fish were painted on the bottom of a glass tank. Several live underwater habitants were placed in the tank for realism. A sea diver's outfit was also displayed, effectively illuminated by appropriate lights.

**NUTS FOR PATRONS**

"Soup To Nuts," playing at the State, Portland, Me., provided nuts for patrons, as a means of plugging that picture. Manager G. E. Sargent promoted sample bags of nuts from local merchant, who also featured nut display in his window.

## FRAUDULENT CHECKS!

Here is a replica of the checks being passed about by "J. J. Sherwin." Warn merchants against them, and be on the lookout for the person passing them out. There is no Security First National Bank, and Paramount never authorized checks of this type.



## Western Parade Staged To Exploit Cowboy Film

An old-fashioned cowboy parade, headed by an ancient hack, provided the big gun in exploiting "The Sante Fe Trail," at the Orpheum, Grand Forks, N. D.

Fifty boys, dressed in cowboy style, followed the coach, which was appropriately bannered. The procession marched through the streets and around the local grid-iron, during the halves, during a football game. Four loud-speakers, promoted from a radio dealer by Manager Hal Cuffel, were placed atop the hack to supply the fanfare.

## Officials Co-operate To Plug "Manslaughter"

Plan suggested by Manager Samuel Friedman and effected with the co-operation of the Pottsville, Pa., city officials, local motor club and newspaper, secured considerable advertising for "Manslaughter," when it played at the Capitol.

Money prize, donated by motor organization, was presented on stage of the theatre, to writer of best safety slogan. The Mayor did the honors. Stories in the newspaper appeared for 5 days, always plugging the attraction. Friedman also secured permission to place "Manslaughter" placards on traffic signs.

## "CHEVALIER" VISITS MIAMI!

Part of the publicity netted by Manager James H. McKoy of the Olympia, Miami, in his pre-release campaign on "Playboy of Paris," by means of the "proxy visit" stunt, is a tie-up with the Miami News. McKoy's campaign is described in detail on this page.

KEYS OF MIAMI GIVEN TO PROXY OF MOVIE STAR

PICTURE STAR'S PROXY DELAYED IN ARRIVAL HERE

PROXY OF MOVIE STAR TO VISIT CITY TOMORROW

Two Proxies Swap Greetings







## Correct Procedure

There seems to be a general misunderstanding on the part of theatre managers in regard to the manner of handling payroll checks on the Theatre Invoice and Check Register.

Under the revised accounting procedure the manager should show on his Theatre Invoice and Check Register, in column "B," the actual amount of the check covering his current week's payroll. The amount of this check represents the anticipated payroll, which has previously been sent in, plus or minus adjustments of the previous week's payroll. For example, if the payroll check for the current week is \$300.00 and in paying off the manager has actually paid only \$295.00, he should enter in column "B" of the register \$300.00 and not \$295.00, which represents the adjusted payroll for the current week. The adjustment of the difference of \$5.00 between the actual amount paid and the amount of the check issued will be taken care of in the next week's register.

The theatre manager should also be sure that all deductions (other than adjustments on previous week's payrolls) are properly entered in column "C" of the register.

I would suggest that each manager again read pages 6, 6A and 7 of INSTRUCTIONS TO THEATRES, pertaining to the revised accounting procedure.

T. X. JONES.

## Twin Cities In Eveready Tie-up

The Twin City advertising department of L. J. Ludwig's northwest division has just completed arrangements for a tieup with the distributors of Eveready Batteries. Two hundred gas balloons, 8 feet in diameter, with an order attached to each one, good for \$25 worth of radio tubes, as well as copy plugging outstanding attractions will be released from the leading theatres in Minneapolis and St. Paul, following a series of paid newspaper ads and radio broadcasts ballyhooing the stunt.

The newspaper ads will tie in with copy and pictures of the master of ceremonies at the Minnesota theatre in Minneapolis, and the novelty organist at the Paramount theatre in St. Paul.

The stunt was engineered by Bob LaPiner.

### LEASE RENEWED

The lease on the Gaiety Theatre in Biloxi, Miss., which expires November 30, will be renewed for a period of two years.

## ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

### THEATRE

Broadway Gary, Ind.  
Modjeska Augusta, Ga.  
Imperial Augusta, Ga.  
Strand Raleigh, N. C.  
Oakley Lake Worth, Fla.  
Palace Dover, N. H.

### OPENING DATE

Nov. 1916  
Nov. 1916  
Nov. 1918  
Nov. 1919  
Nov. 1924  
Nov. 1926

## Gets Much Free Space To Exploit 'Good News'

A great deal of newspaper advertising, at no cost to the Carolina, Charlotte, N. C., helped sell 'Good News.' Manager E. E. Whitaker secured a full-page merchants' co-operative ad, five special 1/2-page ads donated by circulation department of newspaper, in advance of showing and 2 full-page ads furnished by Metro, in addition to 5 small teasers announcing the full-page ads.

A lease has been taken on the Palace Theatre, Hamilton, Ohio.

## FOOTBALL GAME NARRATED IN THEATRE

Football fans of the northwest, roused to a frenzy by the terrific ballyhoo that preceded the recent intersectional game between Minnesota and Stanford, left the Minnesota Theatre in Minneapolis raving about a clever piece of business devised by Manager Gordon Greene and Advertising Manager Cliff Gill.

As the two teams battled up and down the gridiron to a scoreless draw, action clips of the Minnesota team, prepared during the previous week, were slipped into the news behind a leader reading "Minnesota and Stanford clash in great intersectional battle at Memorial stadium."

The clips hit the screen to the orchestra's strains of "Minnesota, Hats Off To Thee," while Stan Malotte cut loose on the loud-speaker through the organ mike with "The Gophers are holding them...they are fighting with their backs to the wall...there goes Jack Manders crashing through the line...the score is nothing to nothing at the end of the third quarter, etc."

The hot news had been taken from a broadcast, and the clever presentation of the entire idea sent the house out talking.

## Prosperity Week Makes Debut With Auto Parade

A mammoth parade staged by J. T. Stroud, manager of the Capitol, Aberdeen, S. D., was the opening shot of a successful Prosperity Week campaign.

The State Normal College band followed a float carrying Public ushers. More than 85 entries comprised the parade. All local agencies supplied autos. Cameraman took shots of the procession, which was 4 blocks in length. Pictures were later shown at the theatre.

## Pupils Urged To Attend Theatre By Films Group

The Macon Better Films Committee responded wholeheartedly to 'The Silent Enemy,' playing a return engagement at the Ritz Theatre, by sending detailed letters to teachers at all schools, requesting them to urge their pupils to attend a showing of the historical picture. In order to create an interest in attendance, the committee offered a prize to the school having the largest representation.

### GETS FULL PAGE AD

Capitalizing on a Public Opinion tip, Manager Rex Minkley of the Royal Oak Theatre, in Royal Oak, Detroit suburb, obtained a seven column full page ad on "Manslaughter" in return for a theatre party for employees of the Royal Oak Tribune.

### STAGE ACTRESS SIGNS

Tallulah Bankhead, noted young actress who has won distinction on both the American and English stages, was recently signed to a contract by Paramount. At present, she is in London appearing in "Let Us Be Gay."

## ST. PAUL TIE-UP PLUGS PUBLIX IN 67 SCHOOLS

Working through the St. Paul Commissioner of Education, Manager Walter Feist of the Tower Theatre has effected a tie-up which will result in 1300 teachers in the 67 public schools of St. Paul spreading the gospel of Publix to every pupil from the fourth grade up.

Attractions at Publix Theatres in St. Paul are regularly announced to all pupils in all classrooms, as a result of this tie-up, and guest tickets to two pupils in each class each month act as an incentive to scholarship.

After selling the idea to the commissioner, Feist induced him to interest the Superintendent of Schools in it, and with these two endorsements, the plan was put over at a formal meeting of the 67 school principals, which was addressed by Feist.

Plan calls for a complimentary guest ticket, good at any Publix Theatre in St. Paul within the next four weeks, to be presented to the boy and the girl in each class with the highest ranking for the month, as a "Merit Award." Ticket is filled in with the student's name and grade, and signed by the teacher.

Current attractions are plugged by the teachers in all announcements concerning this monthly award. School bulletin boards are open to Publix theatres, as well.

## Paramount Sound News To Aid Hurricane Fund

Complete prints of Paramount Sound News pictures of the Santo Domingo hurricane will be shown at meetings throughout the country, arranged by J. Ricardo Julia of the Dominican Consulate for the purpose of collecting funds for sufferers. Senor Julia is chairman of the Dominican relief committee.

### ENTERTAINS KIDS

Tying-in the Greeley Coloradoan, Manager L. A. Starsmore of the Sterling Theatre promoted 2500 packages of animal crackers for a children's animal cracker hunt in one of Greeley's public parks, publicizing the Marx Brothers film. Paper also carried a Misspelled Word Contest for Starsmore.

### FULL PAGE AD

Prosperity Week Activity of City Manager Hugh J. Smart, in Spartanburg, S. C., included a full page merchants' co-op ad.

The lease of the Imperial Theatre, South Pittsburg, Tennessee, has been cancelled.

### PROSPERITY PUBLICITY

"Prosperity Week" landed on front pages in Pensacola, where activity by City Manager J. A. Jones resulted in a proclamation from the mayor and cooperation of the Pensacola News-Journal in furthering the event.

## —“MEET THE BOYS!”— KNOW YOUR ORGANIZATION

### GEORGE D. BICKFORD

George D. Bickford, manager of the Garden, Davenport, Ia., has been in the entertainment field for 13 years. During that time he has been associated with the management and presentation ends of the theatre, also organizing one of the first stage bands in the country, which toured the United States for 3 successful seasons. At one time he was in the advertising department of the Chicago Herald and Examiner.

In 1924, he accepted a position as a solo organizer for the A. H. Blank Corporation. Later, he also staged acts for bi-weekly presentations, which work gradually brought him in contact with the advertising and exploitation departments. In September, 1929, he was made assistant manager of the Fort Rock Island, Ill. Three months later he was transferred to the Paramount, Des Moines, in the same capacity. His first managerial assignment was given to him in April, 1930, at the Des Moines Theatre. Prior to receiving his present post, Bickford managed the Fort Armstrong in Rock Island, Ill.

### PHILIP D. DEPETRO

Philip D. DePetro, assistant manager of the Capitol, Allston, Mass., is a graduate of the eighth session of the Managers' Training School. Prior to his entering the ranks of Publix in October, 1929, DePetro had acquired considerable theatre experience at the Rialto Theatre, Providence, R. I., his home town.

DePetro, realizing the tremendous opportunities offered in Publix, accepted the assistant management of the Paramount in Newton, Mass., as his initial stepping stone in this organization. His successful adaptability to his work put him in line for a recommendation to the Managers' School. When he had completed his intensive training there in June, 1930, he was assigned to his present position.

### T. Y. WALKER

Constant alertness to superior showmanship methods employed by Publix managers has served T. Y. Walker in good stead during the eight years he has been in Publix. Walker, present manager of the State, Greenville, N. C., had no theatre experience when he entered Publix in 1922 and since then he has acquired such valuable tips on successful show-

manship that he is classed with the top-notchers in his present territory.

Walker joined the ranks of Publix as doorman at the Theatro and Noble theatres in Anniston, Ala. He served in various other capacities at these houses, which aided him in studying the numerous phases of theatre operation. In June, 1925, he was promoted to the position of manager of the Theatro and Noble. Later, he was transferred to the Rialto, Durham, N. C. Before being assigned to his present post in July, 1930, Walker managed the Paris in Durham.

### JAMES H. ESHELMAN

James H. Eshelman, assistant manager of the Capitol Theatre, Aberdeen, S. D., has been in show business more than six years. Like many other executives in Publix, he started as usher and gradually applied himself to higher responsibilities. Eshelman first connected with Publix in Ft. Smith, Arkansas, where he was known as "The Sing-

ing Usher." Later, he travelled with many road troupes and medicine shows as an entertainer. After a season with a carnival, he tried his hand with various stock companies in the Twin-Cities. A tired of this life and returned to theatre management in the employ of F. & R. When Publix took over that chain, Eshelman again affiliated himself with Publix as assistant manager of the Shubert, St. Paul. He was also at the Lyndale and Uptown in Minneapolis before being assigned to his present situation.

### HARRY T. SUMRALL

Harry T. Sumrall's initiative and executive ability was apparent even during his high school days, when as a vacationing student he secured a job with the Mobile Ice Company, working in various capacities. He continued at this job when he returned to his academic pursuits, this time earning his spending money after school hours. At present, he is manager of the Saenger, Mobile, Ala.

Before he was graduated from high school, Sumrall had been promoted to manager of one of the ice firm's service stations, holding the distinction of being the youngest executive in their employ. Because of his efficient and earnest efforts, he was given a position in the office of the L. & N. railroad. His thoughts turned to more imaginative undertakings, however, and in May, 1929, he entered the theatre business in the employ of the Lyric in Mobile. His executive ability again asserted itself and he was made assistant manager of this Alabama operation. He adapted himself to his new tasks and in February, 1930, was transferred to his present position.

### STERLING JERMSTAD

A graduate of Dakota Wesleyan University and the eighth session of the Managers' Training School, Sterling Jermstad brings to his position as assistant manager of the Metropolitan and Lyric theatres, Mitchell, S. D., a varied academic knowledge and a complete understanding of the various phases of the theatre management.

Jermstad made his bow in show business as an usher in one of the Finkelstein and Ruben houses in Mitchell. Later, after serving his apprenticeship as a newcomer to the theatre, he was promoted to the position of assistant manager. He held this post when Publix acquired the F. & R. organization. Then he was assigned to the Managers' School for an intensive course in successful management. Upon the completion of his training, he was re-assigned to the Lyric and Metropolitan.



# LIPSTONE CAPABLY HEADS CHICAGO PRODUCTION STAFF

If you cross your index and third fingers, you'll understand what we mean when we say that Louis R. Lipstone and the Chicago World's Fair of 1892 are just like "that." For Mr. Lipstone, successor to A. J. Balaban as head of the production department of the Publix-Balaban & Katz theatres in Chicago, was born during the World's Fair. This circumstance made Louis and the Fair directors madder than two skinned cats, since it was at once conceded that the whole thing could have been a much better show had the birth occurred a little earlier.

However, Louis Lipstone was willing to let bygones be bygones, inasmuch as it was his ambition to study medicine anyway. He even went so far as to matriculate at the Illinois College of Physicians and Surgeons. But that's quite another story and is mentioned here only in connection with the fact that at this point the glamor that is showmanship began to claim him for its own, slowly but surely. For necessity, besides being the mother of invention, is perhaps the world's greatest sidetracker of men. For which necessity be praised.

It is understood, of course, that Louis worked his way up to the matriculating point—working during his high school days—and thereto is traced his first contact with showmanship. Of poor parents, eager for an education, Louis Lipstone earned his own meager support by playing the violin at \$5 a week in the storefront of a nickel show. Out of this paltry wage, he also managed to apportion enough for his weekly music lesson, a hardship which was made easier by an occasional fee for playing at a dance, a party, or perhaps a wedding.

Then, when he verged on a medical career, his father offered to borrow the money with which to finance his education. To this young Lipstone said a dutiful "No," and suggested that by far the better plan would be to defer his studies for a year and earn the money instead. This plan he adopted at once, obtaining a job at \$25.00 a week.

## Progresses In Music

The year passed quickly and Lipstone's musical progress grew apace. With this came the decision to stay out of medical school for another year and now his thoughts and energies were devoted

## SMASH!

Institutional one-sheet used by Publix theatres in Salt Lake City, Utah, to smash effect. Background is deep blue, as are the letters which reproduced black. Panels were bordered in orange. Vertical design and masks combined brilliant orange, yellow and blue.

**EVERY WEEK**

**1 Pick of the Pictures**

**CAPITOL VICTORY PARAMOUNT**

**PUBLIX THEATRES**

ed almost exclusively to playing the violin at divers hotels and restaurants and keeping up his musical studies.

Sometimes we live an ambition unconsciously and this was never truer than in his case. While we may dream of succor for the ailing, who is there to gainsay that our preference is to amuse, the healthy? Thus it is no wonder that before long our protagonist was a first and popular violinist in the orchestra of the Majestic Theatre, then the big-time vaudeville house of Chicago. It was there in 1917 that Messrs. Sam Katz and A. J. Balaban first saw and heard Louis Lipstone. He had been drafted by the late Melville Ellis and Irene Bordoni to play a solo for their act. Then and there they engaged him as orchestra leader for the Central Park Theatre, which was still under construction, at a salary of \$65 a week. Don't laugh; it took two large families to spend \$65 in those days!

In the meantime, the management of the North American Hotel was determined to take advantage of Lipstone's popularity and came along with an offer of \$75. But Louis believed in pictures, their permanency and their opportunities for advancement. He declined, little dreaming that in the interim the U. S. Government would pass a war tax on admissions, and that when the time came to take up the baton at the Central Park Theatre, the most Balaban & Katz could pay him and still keep operating was \$60 a week. Those were the days when the exhibitor had to squeeze every fraction of a mill out of a ten cent admission, believe it or not.

At any rate, the North American Hotel offer was still open, but Louis preferred to open the Central Park with an orchestra of 12 pieces—the largest movie orchestra in the city of Chicago. That was class, distinction!

The Central Park, incidentally, was the first theatre in the middle-west where pictures were synchronized with the musical programs. Those who talk of the hardships of synchronization today will be in a position to sympathize with Mr. Lipstone, upon whom it devolved to "set" four pictures, four comedies and four overtures every week. In addition, he had to operate his own rehearsal machines and cut his own newsreels. This was not for just a day, nor for just a week, nor for just a year—but for six years! When they talk about the hardy type of pioneer showman, think of Mr. Lipstone and you'll know what they meant to the industry.

## "Fiddles" In New York

Right here it might be said that after six years, Mr. Lipstone took a busman's holiday, to wit, he went to New York and got a job playing the violin at the Capitol Theatre for four months! Ask him what prompted this pilgrimage and he'll tell you that he had been hearing of the great picture work they were doing in New York and was determined to learn some of the tricks, if any. So he introduced himself to Nat Finston as a "fiddle player from Chicago" and got a job, returning to the Central Park when he thought he had found out enough. Nine months later, when Balaban & Katz opened the Tivoli, Nat Finston became its conductor. Not until then did he find out that his "fiddle player from Chicago" was the pioneer conductor of the Central Park Orchestra incognito. The laughs were mutual.

The months rolled on. Balaban & Katz now took over the Roosevelt Theatre and placed Lipstone in charge of the orchestra there,

## KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



LOUIS R. LIPSTONE  
Head of Publix B & K Production Department

too, so that he was alternating between the two. Later, when Finston had been shifted to the new Chicago Theatre, Lipstone's duties were augmented with the Tivoli orchestra, and then with that of the Riviera. Subsequently, he was even made associate conductor to Finston. Vishnu, that Hindu god-dess with a dozen arms, had nothing on this musical dynamo, this orchestral corps concentrated in one person. But even a Vishnu would have faltered under such a burden, especially when still another theatre, the Uptown, was opened. So it was resolved to create the post of a General Musical Director and to place Louis Lipstone in charge. His duties continued to be just as manifold, but now he was particularly grateful, since he was getting a post-graduate course, as it were, from his immediate supervisor, Mr. A. J. Balaban.

## Succeeds A. J. Balaban

This new condition existed until Mr. A. J. Balaban went to New York last year to take charge of the short subject branch of the studio. Mr. Lipstone was forthwith appointed to the directorship of the production department, vacated by Mr. Balaban, and assumed his new duties in conjunction with those of his musical directorship.

Contrasted with the twelve musicians who were under his guidance in 1917, Mr. Lipstone today contacts with as many as 40 performers each week, exclusive of added attractions, supervises seven deluxe theatres and 10 Class B theatres musically, and is directly responsible for the decorum and performances of 135 musicians, 36 ballet dancers, 10 organists and 7 masters of ceremonies.

Four years ago he succumbed to

## Patrons Call Theatre For Right Time

New correct time service to patrons instituted by District Manager Guy Martin in Marion, Indiana, has caught on so well that it is being adopted by all theatres in the Publix-Great States Division.

With telephone and telegraph companies everywhere discouraging the practice of calling their offices for the correct time, Martin had lines inserted in the newspaper ads of the Paramount, Marion, as follows:

"Publix Service—If you wish to learn the correct time, just 'phone Paramount 1881."

When patrons call for the correct time, members of the house staff give it and add: "...and the Paramount is presenting Nancy Carroll in 'Laughter.'"

Wherever tried, the new service has proved exceedingly popular with patrons, who quickly form the habit of calling the theatre for the time. Announcement of the current picture provides a means of immediately capitalizing on the good will obtained through the service.

## Swimming Tournament Plugs Sea Attraction

Aquatic contest at the public pool in San Antonio, Texas, was the means employed by Manager Jim Landers to publicize "The Sea God," playing at the Aztec.

Set piece, placed at the pool one week in advance of playdate and tourney, explained rules of contest and exploited the picture. Landers promoted 2 bathing suits and gold medals for prizes. A treasure hunt, staged for school kids, procured good-will and free newspaper space.

## CAMERA GETS CROWDS

Ballyhoo for "The Sap From Syracuse" at the Tower, Chicago, was two ushers, one in sap make-up, other with a moving picture camera. When sufficient crowds had gathered, a banner was dropped down in front of the camera, with appropriate copy. Marlow Conner is the Tower's manager.

## RUGGLES CAST

Charlie Ruggles' next screen assignment will be with Claudette Colbert and Fredric March in "Strictly Business." The picture will be directed by Dorothy Arzner at the Long Island studio.

## LIGHTING REMINDERS

Reprinted below is a list of some illumination points to be expressly remembered by all theatre managers:

1. Maintain proper amount of light and proper distribution.
2. Direct lighting is more efficient than indirect lighting.
3. Absorption of light occurs wherever reflection exists.
4. Avoid glare within the theatre.
5. For outside lighting, use inside color sprayed lamps.
6. Don't use sprayed lamps for coves, foots, borders, etc. Use natural colored lamps.
7. Darken edge of apron to avoid glare in balcony.
8. It is undesirable to continually move lamps of high wattage—tends to decrease life of lamps.
9. Never have any bright light sources in field of view.
10. Choose dimmer according to wattage proposed to use (rated capacity).
11. Use less incandescent lamps of high wattage than many lamps of small wattage.
12. Scour reflector fixtures periodically.
13. All circuits should be fused.
14. Pull switch when placing fuses.
15. Poor contacts involve unnecessary expense. (contacts to be cleaned periodically)



# FT. WAYNE HAS HOLLYWOOD OPENING

## INAUGURAL SHOW CLIMAXES MONTH OF INTENSE ACTIVITY

Inaugural performance of the new Paramount Theatre in Ft. Wayne, Indiana, on October 3rd, was a typical Hollywood opening. An elaborate campaign which firmly established Publicity and the Paramount not only in Indiana's second city, but also in surrounding communities within a radius of over 30 miles, was conducted for four weeks prior to the opening by Madeline Woods, Divisional Director of Publicity for Public-Grand States theatres.

Cooperation of Division Manager Henry Stickelmaier, District Manager R. M. Sternburg, City Manager Harvey Cocks, House Manager Louis Nye, and Ted Morris, Illinois-Indiana representative of the Department of Front House Operation, made it possible for the opening to eclipse the most sanguine expectations.

Invitational opening on Friday night, October 3rd, was strictly formal and in the Hollywood tradition. Station WOW of Ft. Wayne installed a microphone in the lobby, later broadcasting the ceremony within the theatre and the opening organ solo as well.

Local florists without exception agreed to furnish flowers for the theatre in return for wires from Hollywood stars, arranged by Arch Reeve, Florist, Western Union and Postal windows were devoted to jumbo wires.

**Oakie Appears**  
In addition to local notables, Jack Oakie appeared at the premier performance, making a special trip from Toledo, where he had just closed a personal appearance.

ance. Other features of the premier included a local newsreel, showing Harvey Cocks, manager of the theatre, being taken on a tour of the city.

Entire city is still talking about the opening. Newspapers carried stories for two days afterward, including columns on society pages accompanied by sketches of gowns worn by prominent women, photos of Public executives and notables at the opening, and front page stories on the inaugural event itself. Both dailies are metropolitan in tone, with wide circulation, making this publicity priceless.

Opening gun of Miss Woods' campaign was a series of newspaper stories in both dailies, telling about the Paramount Public organization, institutional details of the new theatre, and publicity material on coming product.

**Extensive Ballyhoo**  
Teaser ads were utilized for a period of two weeks before the opening. Entire countryside was billed and arrows used on all highways. Economical tie-up made with WOW, Columbia station, in return for broadcasting the opening, netted three ten-minute announcements weekly.

Personal calls were made on Chamber of Commerce officials, heads of the Business Men's Association, leading merchants, club officers, city officials and other civic leaders. Their personal assistance and cooperation were

sought, and pledges of support obtained.

Chamber of Commerce instructed all merchants to put out flags and other decorations for Friday and Saturday, opening days. It was also instrumental in helping to fill the sixteen and twelve page editions published by the two dailies, with welcome ads from the city's leading business houses. Both editions were among the finest ever put out for a theatre opening.

Orange, black and white caps obtained at a price of 10 cents each were worn by newsboys of Ft. Wayne for weeks in advance, carrying the theatre's opening date. Several hundred inexpensive tire covers were used by taxis and other cars for a similar period.

Newspaper society editors and others supplied the theatre with names of city officials, society leaders and other prominent citizens. From this number more than one thousand were selected and sent invitations with which were enclosed a pair of "gold" tickets. These were returned to the holders as souvenirs. For the balcony, silver tickets were provided and sold at the box-office a day prior to the Friday pre-opening.

### Co-op Ads

Town was agog with the "Hollywood opening" idea. Several stores sent announcements to their entire mailing lists, calling attention to the fact that formal attire would be required for the inaugural performance. Many ran newspaper ads to the same effect.

Advance ads used in the newspapers were prepared by Don Hoobler, home office advertising contact man for the Indiana-Illinois division.

Huge displays in seven windows on the main street were devoted to the Paramount. Better stores featured formal wear and Paramount art. In one window, an attractively dressed girl turned the pages of a large book which revealed interesting information about the Paramount and stills from opening attractions. Another window had groups of girls telephoning the news of the opening, with a loudspeaker making the conversation audible. Scores of people congregated before the window for ten days.

Department store showed a replica of the sports dress worn by Nancy Carroll in "Follow Thru," opening picture, together with a negligee worn by the same star in "Laughter." Other windows contained equally attractive displays, and merchants were invariably pleased with their tie-ups, since they actually derived a huge volume of business as a result of the formal opening.

### Sound Train

Sound train was used a week in advance, going into all small towns as well as Ft. Wayne proper, distributing inexpensive photos of Nancy Carroll and Charles Rogers with an ad on the backs. These were also placed in all hotel rooms in the city.

Every restaurant in town had window and mirror strips advertising "Paramount Sandwiches." Drug store opening day and date in the Paramount Building furnished cold drinks which were served by attractively costumed girls in the theatre foyer on Friday and Saturday.

Three high school bands participated in the opening, one appearing in front of the theatre for 45 minutes on Friday night, the others Saturday morning and Saturday night.

Police roped off the entire block on Friday night. Huge flood lights obtained from a local concern at small cost were placed on roofs opposite the theatre. Two dozen aerial bombs and a gross of red flares were used from the roof of the theatre. Score or more of officers kept the crowds in check while Oakie, the Mayor, head of the Chamber of Commerce, manufacturers, city officials and several clergymen spoke over the radio. Motion pictures made of this scene were shown the following day.

Through a second microphone in the foyer other leading citizens and Public executives were heard. Organ solo by Percy Robbins, popular WOW organist engaged for the theatre, was broadcast, as was an address from the stage by a prominent attorney.

### Street Car Cards

Street car company and bus lines cooperated in every possible way, using cards printed on front and back in car and bus windows.

Merchants decorated store fronts and flags were used on sidewalks for six blocks. Block in front of the theatre was hung with flags and banners. Friendly relations immediately established in Ft. Wayne made it possible to get this done for \$200. The great flash which resulted was kept intact for a week.

At no cost to the theatre, announcements were made at all public gatherings for ten days in advance of the opening. Papers covered the opening with publicity from start to finish, rural newspapers cooperating as well.

Complete success of the campaign was indicated on Saturday morning, Oct. 4th, when the general opening was scheduled. Theatre filled almost immediately, and has been consistently enjoying capacity audiences since.

## STEADY PARADE OF FREE SPACE

Constant cooperation of Manager Monte Hance of the Saenger Theatre with the Biloxi, Miss., Herald, has placed the theatre in the profitable position of being represented in editorial columns of virtually every edition of the paper.

Publicity breaks within the space of one week recently included stories on announcement of World Series results at the Saenger, on the fact that the local high school's football team would be guests of the theatre and be introduced from the stage, on the local football coach's reaction to the Knute Rockne short, Flying Feet; on presentation of a guest ticket to the local football player making the most important play in each game, and on a plane model contest conducted in connection with "The Dawn Patrol."

### CAMEO RE-OPENS

Cameo Theatre, Youngstown, Ohio, re-opened Oct. 3rd. Policy of the house is second run, three changes weekly. S. S. Solomon, City Manager, will manage the theatre.

## FULL PAGE, FREE

Prosperity Week proved very profitable for the Publix South Bend, Indiana operations. One of the many incentives that helped bring the folks to the theatres, was the full page ad reproduced below. Total cost to the theatres for this advertisement was NOTHING. By reason of the fact that 'Good Times' was to be stressed, City Manager H. L. Davidson, through his amicable relations with the South Bend Tribune Editors, promoted this full page ad, plugging current shows at the State and Colfax.

THE SOUTH BEND TRIBUNE, FRIDAY EVENING, OCTOBER 3, 1930.

### LET'S GO!

Visitors are sure. Best Fall days are here! We can't blame things on the weather any longer, the State and Colfax, so this beautiful and invigorating week is here, but has been making time, prices are lower, values are greater than they have been in years. It's time we made things happen and the State and Colfax theatres start the ball rolling for celebration Oct. 4-10th as PROSPERITY WEEK, a Tidy celebration signifying the return of good time to the city of South Bend.

**CHARLES ROGERS NANCY CARROLL**  
Zelma O'Neal - Jack Haley  
"FOLLOW THRU"  
Public State Presentations  
Colfax

**CECIL B. DE MILLE'S**  
**MADAM SATAN**  
MacPherson  
Kay Johnson  
Reginald Denny  
Lillian Roth  
Roland Young  
3 ACTS PUBLIC SOUND PRESENTATIONS  
PARAMOUNT SOUND NEWS  
Colfax

**STRONG MEN!**  
in their great struggle for gain!  
**REX BEACH'S "THE SPOILERS"**  
THE HUMAN STORY THAT REVEALS SPEECH FOR ITS SUPREME THRILLS—BY A GREAT CAST THAT INCLUDES  
**GARY COOPER - BETTY COMPTON - HARRY GREEN**  
**JAMES KIRKWOOD - KAY JOHNSON - BILL BOYD**  
Now Playing **State**

**WOMEN!**  
at our last or best!  
**LOVE AND HATE!**  
Conflict in a land where a woman's life is at stake!  
**REX BEACH'S "THE SPOILERS"**  
THE HUMAN STORY THAT REVEALS SPEECH FOR ITS SUPREME THRILLS—BY A GREAT CAST THAT INCLUDES  
**GARY COOPER - BETTY COMPTON - HARRY GREEN**  
**JAMES KIRKWOOD - KAY JOHNSON - BILL BOYD**  
Now Playing **State**

## DID YOU DO THIS?

When Acting Publicity Director E. S. C. Coppock of the Eastman, Rochester, set about cashing in on Public Opinion's tip to plant a photo of a theatre personality turning back the clock at the close of the Daylight Saving period, he wasn't bothered by the fact that his theatre doesn't play units. Miss Betty Walker, attractive Eastman cashier, provided the necessary pulchritude, and the theatre benefited to the tune of a three-column cut atop the Rochester American's page one feature story on the end of Daylight Saving. Were you as ingenious?

## 'Turn Back in Thy Flight, Oh Time'



**MORE SLEEP**—Miss Walker, who started as one of the Eastman Theater's first usherettes and now is the theater cashier, drew the honor of turning back the forty electrically controlled clocks in the theater to mark the end of daylight saving. She threw a single switch that changed the master clock and the others at the same time. As a reward she received an hour more sleep last night.

## Clocks Turned Back Gains City One Hour

Saturday night revelers last night gained the hour that was stolen from them on May 18, when Daylight saving went into effect in Rochester, and turned their clocks back one hour before starting on their evening's round of amusement. If they didn't, there's no such confusion this morning as the citizens keep their clocks on the new time. The clocks were turned back at 7:35 p. m. for Syracuse and New York will leave at 2:10 p. m. On the Rochester day-train, local leaving Rochester at 4:45 a. m. for Lockport will leave at 5:25 a. m. Locals now leaving Rochester at 5:15 p. m. for Lockport leave at 5:35 p. m. Locals now arriving at 7:35 p. m. from Buffalo, will arrive at 8:35 p. m. Changes on the Auburn and West Shore will be made to conform to the change of time. On the Bus line, our later train to Buffalo will leave at 10:15 p. m. and our later train to Albany will leave at 11:15 p. m.

BETTY WALKER




# WARNING!

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The annual box-office depression between December 1st, and January 7th, due to general conditions as well as to the Christmas shopping strain on public time and pocketbooks, is looming ahead. Conditions in show business this year demand more vigorous and intelligent combat than ever before.

Three things must be done at once — now — today — as preparation. These are:

- 
1. Cut every item of expense and overhead to the very bone for that period.
  2. On October 15, your Division Booker had **POSITIVE, NON-TRANSFERABLE** Bookings set up for your approval. This is ample time for you to plan campaigns on **EACH SPECIFIC PLAYDATE**.
  3. Go through your files, and **PUT IN WRITING, THIS WEEK**, the outline of your merchandising campaign for that period. Make that campaign the biggest, most comprehensive and intensive drive of which you have ever heard — and without spending **ANY** money! Check up your current and back files of Publix Opinion, for ideas, stunts, etc., which have a history of having been successfully worked. **SELL SPECIFIC ATTRACTIONS** and **MINIMIZE** the Xmas shopping angle.

**LAST YEAR — FOR THE FIRST TIME IN THE HISTORY OF SHOW BUSINESS — THE CHRISTMAS SLUMP WAS DEFEATED BY PUBLIX SHOWMEN, WHO EXECUTED VIGOROUS, INTELLIGENT, *COSTLESS* CAMPAIGNS.**

It **CAN** be done again this year. The going will be harder — but only those showmen with **GUTS**, ability, will-power, brainpower and energy will turn in **BLACK INK** figures instead of **RED** in December. The December balance sheets will identify these showmen!



YOU HAVE THE  
MERCHANDISE  
SELL IT!

# Publix Opinion

The Official Voice of Publix

YOU HAVE THE  
MERCHANDISE  
SELL IT!

Vol. III      Publix Theatres Corporation, Paramount Building, New York, Week of October 31st, 1930      No. 59

"I am convinced that there is absolutely no ground for pessimism in our business no matter how bad the local unemployment situation or other adverse conditions are. As long as figures indicate that pictures of better than average quality do as much business as they did in more favorable times, it shows that people will go to see pictures if they are properly sold."

—JOHN BALABAN,

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

## Publix Opinion

Published by and for the Press Representatives and Managers of  
**PUBLIX THEATRES CORPORATION**

SAM KATZ, President

A. M. BOTSFORD, Director of Advertising      J. ALBERT HIRSCH, Editor  
Contents Strictly Confidential

## ASSIGNMENTS

G. L. Hensler has resumed his former position as manager of the State Theatre, Lexington, Ky., effective with the re-opening of that theatre on Oct. 11th.

A. G. Goldsmith, formerly manager of the Rialto and Savoy Theatres, Asbury Park, N. J., has been transferred to the Majestic, Perth Amboy. He succeeds Walter Morris, who goes to the Strand, Perth Amboy, replacing Jack Hodges. Hodges has been assigned to the St. James, Asbury Park.

George Slater, formerly assistant manager of the Strand, Plainfield, N. J., has been appointed manager of the Crescent, Perth Amboy. He replaces John Zanzoleri, who is no longer with the organization.

A. B. Pearlman, formerly assistant manager of the Strand, Long Branch, has been promoted to the management of the Rialto, Asbury Park.

D. J. Whyte, formerly manager of the Rialto, New York City, has assumed management of the Paramount in Stapleton, Staten Island, which opens October 31st. Whyte is succeeded at the Rialto by L. B. Flintom.

## NEW YORK PROGRAM PLOTS

### Week Beginning Oct. 31st

#### New York Paramount

1. Overture — "Hallowe'en" — Edward Paul ..... (7)
2. Paramount News, Trailer on "Laughter" ..... (12)
3. Organ Concert—Crawford... (7)
4. Public Unit—Frank Jenks... (35)
5. "Playboy of Paris"—Paramount ..... (75)
6. Trailers ..... (2)

135 Minutes

#### Brooklyn Paramount

1. Overture — "Hallowe'en" — Oscar Baum ..... (5)
2. Paramount News, Trailer on "Laughter" ..... (10)
3. Organ Concert—Stuart Barrie & Elsie Thompson... (5)
4. "Red, Green and Yellow"—Paramount ..... (10)
5. Public Unit—Rudy Vallee... (42)
6. "Playboy of Paris"—Paramount ..... (72)
7. Trailers ..... (2)

146 Minutes

#### Rialto Theatre

1. Paramount News ..... (10)
2. "Sky-scraping"—Paramount (7)
3. "Her Future"—Paramount... (9)
4. "Feet First"—Paramount... (92)

118 Minutes

#### Rivoli Theatre

1. Paramount News ..... (10)
2. "While the Captain Waits"—Paramount ..... (8)
3. "The Fatal Card"—Paramount ..... (11)
4. "Mariutch"—Paramount... (7)
5. "DuBarry"—United Artists... (90)

126 Minutes

### Week Beginning Nov. 7th

#### New York Paramount

##### Anniversary Week

1. Prologue ..... (2)
2. Overture—"Eternal Melodies"—Edward Paul, Hans Hanke (7)
3. Paramount News, Trailer on "Derelict" ..... (12)
4. Organ Concert—Mr. & Mrs. Crawford ..... (7)
5. Public Unit—Frank Jenks... (35)
6. "Laughter"—Paramount... (80)
7. Trailers ..... (2)

145 Minutes

#### Brooklyn Paramount

1. Overture—Oscar Baum ..... (5)
2. Paramount News, Trailer on "Derelict" ..... (10)
3. Rudy Vallee ..... (10)
4. Talkartoon—Stuart Barrie & Elsie Thompson... (5)
5. Organ Concert—Stuart Barrie & Elsie Thompson... (5)
6. Public Unit ..... (32)
7. "Laughter"—Paramount... (80)
8. Trailers ..... (2)

150 Minutes

#### Rialto Theatre

1. "Feet First"—Second Week
- Rivoli Theatre
- "DuBarry"—Second Week

## FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

### LENGTH OF FEATURES

Record No.	Subject	Character	Make	Foot-age	Runn'g Time
	Only Saps Works—9 reels (AT)	Paramount	6640	74 min.	
	The Virtuous Sin—9 reels (AT)	Paramount	7225	80 min.	
	Billy the Kid—11 reels (AT)...	MGM	8500	95 min.	
	Big Money—8 reels (AT).....	Pathe	7470	83 min.	
	Scotland Yard—8 reels (AT)...	Fox	6757	75 min.	
	One Night at Susie's—8 reels (AT).....	1st National	6000	67 min.	
	Brothers—8 reels (AT).....	Columbia	6940	77 min.	
	The Fourth Alarm—6 reels (AT)	State Prod.	5300	59 min.	
	Today—8 reels (AT).....	State Rights	6750	75 min.	
	A Lady's Moral—10 reels (AT)	MGM	7780	86 min.	
	Renegades—11 reels (AT).....	Fox	8450	94 min.	
	A Devil with Women—7 reels (AT)				
	The Cat Creeps—8 reels (AT)...	Fox	5667	63 min.	
	College Lovers—6 reels (AT)...	Universal	6500	72 min.	
	The Gorilla—7 reels (AT).....	1st National	5500	61 min.	
	The Silver Horde—8 reels (AT)	1st National	5700	63 min.	
	Just Like Heaven—6 reels (AT)	RKO	5775	65 min.	
	(AT)—All-Talking.	Tiffany	5280	59 min.	

### LENGTH OF TALKING SHORTS

PARAMOUNT					
	Model Women		790	9 min.	
	Tongue Tied		600	7 min.	
	Seeing Helen Home		830	9 min.	
	Office Blues		800	9 min.	
	Plastered		960	11 min.	
	His Price		700	8 min.	
	It's All Over		875	10 min.	
	Why Continue the Struggle		930	10 min.	
	The Patient		875	10 min.	
	News No. 22		850	10 min.	
	News No. 23		825	9 min.	
	News No. 24		825	9 min.	
	News No. 25		825	9 min.	
	The Big Splash		1360	15 min.	
	Oh, Teddy!		1670	19 min.	
	Pulling A Bone		895	10 min.	
	Paramount Pictorial No. 1		875	10 min.	
	Guns		390	4 min.	

WARNER BROS.					
1064	Lost and Found		855	10 min.	
1077	Tintypes		888	10 min.	

PATHE					
	Audio Review No. 36		925	10 min.	
	Racquetters (Sportlight)		850	10 min.	
	Cobb Goes Fishing (Sportlight)		830	9 min.	
	Gliding (Sportlight)		830	9 min.	
	Circus Capers		830	9 min.	
	Football—Knut Rockne No. 6		888	10 min.	

RKO					
	Mickey's Musketeers		1600	18 min.	
	Broken Wedding Bells		1855	21 min.	
	A Fall to Arms		1750	20 min.	

UNIVERSAL					
	Spell of the Circus (Chapter 1)		1425	16 min.	

LENGTH OF SYNCHRONOUS SHORTS					
UNIVERSAL					
	Strange As It Seems—No. 2 (Color)		950	11 min.	

INDEPENDENT					
	Let's Go Fishing		825	9 min.	
	Goofy Tone News		680	8 min.	

SCREEN CLASSIC					
	Speed Up		650	7 min.	

## INDEX

Page Col.		Page Col.	
MERCHANDISING		GENERAL NEWS	
General		Mr. Katz New N. V. A.	
Mighty Coin Product To	1	President	1
Help Box-Office	4	Nobel	1
Sell Average Films Hard	1	A Fraud!	1
Tour To Aid Byrd	4	Mr. Shafer Back	2
Picture	2	GENERAL INFORMATION	
Getting the Kids Back	3	Tampering With Trailers	1
Specific	2	Barred	1
Juvenile Campaign Shows	8	No Local Ad Contracts With-	1
Results	1	out H.O.O.K.	2
Daily Plugs in Free Radio	4	House Manager Upheld by	1
Broadcasts	1	Jury	2
Club Women Aid Juvenile	4	Unit Shows Now Play 26	1
Campaign	5	Coming Events in Para-	1
Tie-Up With Art School	5	mont Pictures	5
Plugs M. C.	3	Morocco	1
New Chevalier Picture a Hit	6	Morocco Rocks Home Office	2
Radio Show Is Successfully	6	Lloyd Picture Uses 60 Miles	2
Handled	3	of Film	5
Anniversary Is Thoroughly	6	PICTURES	
Exploited	2	Short Reviews	4
Newspapers Open Up To	7	Selling "Sea Legs"	5
Theatre	1	Selling "Tom Sawyer"	4
St. Paul Plugs Publix	8	FEATURES	
Twin Cities in Eveready	8	Meet The Boys	8
Tie-Up	8	Anniversary Ahead	8
Patrons Call Theatre For	9	Biography of Lipstone	9
Things	5	Editorials	12
Ft. Wayne Has Hollywood	10	Assignments	12
Opening	1	Program Plots	12
Warning!	11	Length of Features	12

## FALL OF MIGHTIES

That excellent friend to show business, "Film Daily," recently carried in its pert column by "Phil M. Daly," the following paragraph, which seems to us an effective sermon in favor of humility in the sight of the daily task, as well as the Lord:

Can you picture a bunch of famous war heroes working as extras at 10 berries a day?..... it happened with "Half Shot at Sunrise"..... in the cast were Major General Alexander Ikonnikoff, formerly Admiral Kolchak's chief of staff..... John H. Howell, who served under the Duke of Connaught..... Major Owen Martin, who commanded the British campaign in Somaliland during the war..... the Germans once offered a reward of \$200,000 for him, dead or alive..... and Radio copped him for 10 berries..... oh, well, life is sometimes like that.....

Once "Publix Opinion" printed an editorial on the subject of those who go "Title Daffy." Maybe it might be a good human check up, or soul-purgative, to re-read the foregoing paragraph and then re-read that editorial.